26 July, 1900 PRICE TEN CENTS THREE DOLLARS A YEAR
VOL. XVI., NO. 4 (WHOLE NUMBER 398). PUBLICATION OFFICE, 3 WEST 29TH STREET, NEW YORK COPYRIGHT, 1900, BY THE FASHION COMPANY. TRADE MARK REGISTERED

VOGUE

SMART CARRIAGE GOWN

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VOGUE

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Vogue is issued weekly on Thursdays.
Head office, 3 West 29th Street, New York.
Cable Address: "Vogue, New York."
London: Arthur Ackerman, 191 Regent Street.
Paris: Em. Terquem, 19 Rue Scribe.

Subscription for the United States, Canada and Mexico, three dollars a year in advance, postage free. For foreign countries in the postal union, four dollars a year, postage free. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Single copies ten cents.

Manuscripts must be accompanied with postage for their return if found unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them ccurteous attention and ordinary care.

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Entered at N. Y. City P. O. as 2d Class Matter.

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26 JULY, 1900

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SOCIETY

DIED

Johnson.—On Wed., 18 July, at her residence, 17 W. 10th St., Katherine Macomb Tracy, daughter of the late Frederick Tracy and wife of Edward A. Johnson.

King.—At his summer residence, King Homestead, on the evening of 18 July, J. Howard King, of Albany, N. Y.

WEDDING

Chard-Barclay.—Mr. Thornton Chard and Miss Ethel N. Barclay, daughter of Mr. Sackett M. Barclay, were married at the residence of the bride's parents, at Cazenovia, N. Y., on Wed., 18 July, at noon, the Rev. J. T. Rose officiating. Maid of honor, Miss Beatrice W. Barclay. Flower girl, Miss Cornelia Evelyn Barclay. Best man, Mr. Walter G. Chard. Ushers, Messrs. Edward Harding, Robert Barclay, Harold Barclay. The guests included: Mr. and Mrs. Ten Eyck Wendell, Miss Elizabeth Van Rensselaer, Mr. and Mrs. James Gore King, Miss Eleanor Erving, Mr. Van Rensselaer Erving, the Misses Sands, Mr. Arthur Turnbull, Miss Adelaide Barclay, Mr. and Mrs. Henry McVickar, Miss Esther Hoppin, Miss Lucy Byrd, Mr. O. Byrd, Dr. and Mrs. John Jay, Miss Edith Jay, Mr. and Mrs. Johnston de Peyster, Miss Estelle de Peyster, Mrs. Walter Jennings, Mr. and Mrs. Oliver Jennings, Dr. John Vander Poel, Mr. and Mrs. George Krumbhaar, Mr. and Mrs. Burr Wendell, Miss Julia Delafield, Mr. and Mrs. Walter Oakman, Mrs. Peter Augustus Jay, Miss Mary Jay, the Misses Oakley, Mrs. Fitz Hugh Ledyard, Mr. and Mrs. Henry Barclay, Mr. and Mrs. J. Searle Barclay, Mr. and Mrs. William Constable, Mr. and Mrs. George Peabody, Messrs. George Brewster, Robert Stockton, Stockton Beekman Colt, Walter Schuyler Kemeys, Edward N. Crosby, Mr. and Mrs. Frederic Spedden, Miss Emma Stone and Mrs. Benjamin Brewster.

INTIMATIONS

Cutting.—Mr. and Mrs. Bayard Cutting will soon return from Europe and open their place on Long Island.

Duer.—Mr. William A. Duer will go to Scotland this summer and visit his daughter, Mrs. Clarence Mackay.

Hollins.—Mr. and Mrs. Henry Hollins are spending the summer at East Islip.

Huntington.—The Rev. Dr. William R. Huntington has gone to North East Harbor, Me., for his vacation.

Iselin.—Mr. and Mrs. C. Oliver Iselin and the Misses Iselin will return from Europe sometime during September.

King.—Mrs. Edward King is spending this month at Murry Bay, Canada.

Ogden.—Mrs. William B. Ogden is spending the summer at Richfield Springs.

Oelrichs.—Mr. and Mrs. Charles M. Oelrichs have a cottage at Southampton this summer.

Pyne.—Mr. and Mrs. Percy Pyne have left Tuxedo and gone to Shinnecock Hills for the rest of the season.

Spencer.—Mr. and Mrs. Lorillard Spencer are summering at the Thousand Islands.

Stokes.—Mrs. Anson Phelps Stokes is at Lake Clear in the Adirondacks with her family, but will return to Lenox during August for the autumn season there.

Wilson.—Mr. and Mrs. Orme Wilson are occupying their country place near Babylon.

CORRESPONDENCE

Bar Harbor.—The first dance of the season was given at the Malvern Hotel last week. Among those present were Mrs. H. Schroeder, Mrs. Knowlton, the Misses Knowlton, Mr. F. L. Gunther, Mrs. J. Pierpont Edwards, Miss

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Edwards, Mrs. E. C. Gregory, Miss Grace Seely, Mrs. J. J. Emery, Mr. and Mrs. Abercrombie, Mrs. V. H. Grey, Miss Brown, the Misses Taylor, Miss Lillie Munnikhuysen, Mrs. L. C. Ledyard, Mrs. Wilmerding, Mrs. Alexander Van Nest and Miss Van Nest, Mr. Amos R. E. Pinchot, Miss Gertrude Minturn, Miss Vanderpool, Miss Lefferts, Miss Fox, Mr. Reginald Johnston, Miss Scott, Miss E. Scott, Miss Julia Lawrence, Miss Helen Seely, Mr. and Mrs. H. L. Eno, Mrs. Metcalf Bliss, Count and Countess Langier-Villars, Mrs. A. Tarn, Mrs. Low, Miss Low, Mr. Ralph Pulitzer, Mr. Joseph Pulitzer, Jr., Mr. J. G. Beekman, Mr. G. Beekman.

A large luncheon was given on 18 July by Mrs. Alexander Van Nest at the Malvern. Her guests included Miss Grace Seely, Miss Helen Seely, Miss Lefferts, Miss Alexander, Miss Robinson, Mrs. Sharswood, Miss Vanderpool, the Misses Lawrence, Miss Low, Mrs. William Lawrence Green, Mrs. Eugene J. Beales, Mrs. John J. Emery, Mrs. Frank Ellis, Mrs. T. G. Condon, Mrs. Van Nest, Miss Agostini, Miss Sylvia Fox, Miss Scott, Miss E. Scott.

Mrs. E. Gurney Thorndike also gave a luncheon last week at her cottage. Present were Mrs. De Grasse Fox, Mrs. Burton Harrison, Mrs. Edward Coles, Mrs. J. B. Trevor and Mrs. Arthur Biddle.

Mrs. Wallace W. Seely gave a luncheon at Hillhurst last week. Her guests were : Miss Smith, Miss Alexander, Miss Leffingwell, Mrs. E. J. Beales, Mrs. Phelps, Miss Scott, Miss F. K. McLean, Miss J. R. Davis, Mrs. John B. Shober, Miss Denby, Miss Matthews, Miss Bains, Miss Helen Seely, Miss Sharswood, Miss Grace Seely, Miss Hinkle, Miss Taylor, Miss Van Nest, Miss Carpenter, Miss Seely, Miss Johnson, Miss A. E. Davis, Miss Hoy, Miss Lawson, Miss Connor.

Mr. Howard Hinkle gave a stag dinner at the Kebo Valley Club. His guests were : The Messrs. Frank Ellis, S. Megarges Wright, T. J. Bush, Dr. Shepard, S. F. Sharpless, De Guy Fairfax Whiting, E. J. Curley, George H. Ingalls and Herman G. Dennison.

The Ladies' Club gave a reception on Friday afternoon at the club house. Those who received the guests were : Mrs. F. W. Lawrence, Mrs. Morris Longstreth, Miss Minot, Miss Mathew, Mrs. Gouverneur Morris Ogden, Mrs. Herbert Parsons, Mrs. Wallace W. Seely, Mrs. J. Madison Taylor, Mrs. G. Quincy Thorndike, Miss Torrey, Mrs. W. P. Walley, Miss Mary Wilkins, Mrs. Robert Abbe, Mrs. Charles T. Alexander, Mrs. A. Bleecker Banks, Mrs. Henry E. Drayton, Mrs. Frank Ellis, Mrs. John J. Emery, Miss Gurnee, Mrs. Burton Harrison, Mrs. John Harrison, Mrs. Frances Jones, Mrs. Cadwalader Jones, Mrs. C. S. Leffingwell and Mrs. Drayton.

Recent arrivals at Bar Harbor include Mr. and Mrs. J. A. Stewart, Mr. and Mrs. V. E. Macy, Mrs. John W. McBurney, Mr. and Mrs. W. H. Fales, Mr. and Mrs. Henry Haven, Mr. and Mrs. B. O. Bowers, P. Van Duryee, Mr. and Mrs. P. L. Saltonstall, Mrs. J. A. Tyler and Miss Tyler, Mr. D. T. Mardon, Mr. and Mrs. Reuben M. Hoyt, P. H. Costikyan, Miss M. Andrews, Miss A. Pierson, Mr. and Mrs. R. C. Daggett, Mrs. E. W. Lawrence, Foster Coates, Mrs. A. H. Johnston, Mr. and Mrs. E. C. Gregary, the Misses Gregary and Harry C. Gregary, Mr. and Mrs. M. F. Randolph, Banyer Clarkson, Mrs. James Benedict, Miss C. E. Benedict, Miss J. F. Benedict.

Lenox.—The most elaborate social event of last week was the reception and dance given by Mr. and Mrs. Charles Astor Bristed on 21 July, at their residence Lakeside. Present were Mr. Fred A. Foster, Mr. and Mrs. E. H. Litchfield, Major and Mrs. Grugan, Mr. and Mrs. Albert R. Shattuck, Dr. and Mrs. Jaques, Mr. and Mrs. David Lydig, Mr. and Mrs. J. F. Schenck, Mr. and Mrs. George H. Morgan, Mr. George Mosle, Miss Mosle, Mr. and Mrs. Casimir De R. Moore, Mr. and Mrs. W. A. Read, Mr. and Mrs. S. Parkman Shaw, Miss Parsons, Mr. and Mrs. H. H. Pease, Mr. and Mrs. Giraud Foster, Mr. and Mrs. Joseph W. Burden, Mr. and Mrs. Jameson Cocting, Mrs. Richard Cranch Greenleaf, Miss Greenleaf, Mr. and Mrs. William A. Taylor, Mr. and Mrs. George Winthrop Folsom, the Misses Folsom, Mr. and Mrs. William Douglas Sloane, Miss Lila Sloane, Mrs. John Sloane, Miss Sloane, Mr. William Sloane, Mr. and Mrs. Carlos de Heredia, Mr. and Mrs. Edward R. Wharton, Miss Wharton, Mr. and Mrs. George E. Turnure, Mr. and Mrs. Harold Godwin, Mr. and Mrs. Joseph W. Towers, Mr. and Mrs. H. A. C. Taylor, Mr. Henry R. Taylor, Miss Goodwin, Mr. Richard Goodwin, Mrs. Frank K. Sturgis, Mr. George Griswold Haven, Miss Marion Haven, Mr. George Higginson, Miss Higginson, Mr. Samuel D. Babcock, Miss Babcock, Mr. and Mrs. J. Egmont Schermerhorn, Mr. and Mrs. J. Montgomery Hare, Miss Hare, Mr. Meredith Hare, Mr. and Mrs. John H. Hammond, Mr. and Mrs. James Abercrombie Burden, Jr., David T. Dana, Mr. and Mrs. Richard S. Dana, Mrs. E. G. Baeon, the Misses Bacon, Mr. and Mrs. Henry W. Curtiss, Captain and Mrs. John S. Barnes, the Misses Barnes, Miss Kate Carey, Miss Margaret De P. Carey, Miss Mildred Devereux, Mr. and Mrs. William Fleitman.

Dinners have been given during the week by Mrs. William Douglas Sloane, Mr. and Mrs. Carlos de Heredia and Mrs. George H. Morgan.

Recent arrivals at Lenox have been Mr. C. A. Coutant, Miss Jennie Coutant, Mr. Monte D. Rogers, Mrs. Rogers, Miss Rogers, Mr. and Mrs. Waldmer Otis, Mr. Charles S. Forbes, Mr. and Mrs. Freeman Taylor, Mr. and Mrs. A. H. Hunt, Mr. and Mrs. A. Byon Smith, Miss Virginia Smith, Mrs. Fred T. Taylor, Miss Ella Taylor, Mr. James L. Miller, Mrs. Miller, Mrs. N. F. Miller, Mr. Frank Alden Miller, Miss Fannie Schiller, Mrs. A. Best, Miss C. Best, Prof. A. Wisner, Messrs. W. C. McGee, Morin P. Hare, Fordham Morris, Mr. and Mrs. F. C. de Luze.

Newport.—The first performance of the Hope-Robson Theatrical Company was given at the Casino last week. The play chosen was The Councilor's Wife. In the audience were : Miss Hayden, Miss Josephine Johnson, Col. and Mrs. E. M. Neill, Miss Neill, Mr. and Mrs. Ross R. Wynans, Mrs. C. L. F. Robinson, Mr. and Mrs. George A. Hugh, Mrs. George Hoffman, Mrs. George S. Scott, Mr. and Mrs. F. W. Andrews, Mr. F. W. Andrews, Capt. and Mrs. Treat, Mrs. William Grosvenor, Col. S. R. Honey, Mrs. John Guidet, Mrs. Guidet Duryee, Mrs. F. B. Swayne, Mrs. J. C. O'Conor, Mr. Thomas F. Cushing, Miss Cushing, Mr. and Mrs. W. K. Vanderbilt, Jr., Messrs. Harold Vanderbilt, George Weld, Gordon McKay, Lieut. and Mrs. Carl Jungen, Mr. and Mrs. Hermann Oelrichs, Mrs. J. Amory Codman, Miss Codman, Mr. and Mrs. F. P. Garretson, Miss M. R. Prime, Mr. and Mrs. Frederick Sheldon, Mrs. W. C. Schermerhorn, Miss Betton, Dr. D. H. Hayden, Commodore and Mrs. Elbridge T. Gerry, the Misses Gerry, Miss Harriett Ives Gammell, Lord and Lady Pauncefote, the Misses Pauncefote, Miss Swan, Mr. W. G. Max Muller, Mrs. Elisha Dyer, Jr., Miss Francis, Mrs. J. J. Mason, Mr. and Mrs. George B. De Forest, Mr. George B. De Forest, Jr., Mr. and Mrs. J. De Forest Danielson, Mr. and Mrs. Hamilton Fish Webster, Mr. and Mrs. John R. Livermore, Mr. R. M. Cushing, Mrs. Moses Taylor Campbell, Mrs. Ogden Mills, Miss Anna Sands, Mrs. Whitney Warren, Mrs. Stuyvesant Fish, Commander and Mrs. W. McCarty Little, Miss Little, Admiral and Mrs. Stephen B. Luce, Mrs. Boutelle Noyes, Mr. Lewis Q. Jones, Miss Fanny Jones, Mr. and Mrs. H. H. Hunnewell, Jr., Mr. John S. Tooker, Miss Louisa Potter, Mrs. E. L. Winthrop, Jr., Mrs. Henry Clews, Miss Clews, Dr. and Mrs. J. H. French, Mr. and Mrs. Victor Sorchan, Mr. Richard Peters, Miss Terry, Mr. Roderick Terry, Jr., Miss Elizabeth Wetmore Hunter, Miss Augusta Hunter, Miss Barger, Mrs. C. C. Pomeroy, Miss Greta Pomeroy, Miss Winterhoffer, Miss De Barill, Mr. and Mrs. James Hude Beekman, Mrs. Clement C. Moore, Mrs. John J. Wysong, Messrs. Ogden Mills, Jr., De Lancy I. Kane, Mrs. Robert Sedgwick, Miss Florence Lyman, Mrs. H. Mortimer Brooks, Miss Gladys Brooks, the Misses Mills and Miss McLean.

Large receptions were given during the week by Mrs. Cornelius Vanderbilt, Jr., and Mrs. Isaac Bell.

Dinners have been given by Mrs. Slater at Hopedene, her new villa ; Mrs. R. T. Gammell and Mrs. Elbridge Gerry.

Mrs. Brooks will soon give a large dinner n honor of her daughter, Miss Gladys Brooks.

Mr. James J. Van Alen will formally introduce his daughter, Miss Sarah Van Alen, at a ball given in her honor.

Mrs. Elisha Dyer, Jr. and Mrs. Ogden Mills will also give large dinner-dances during Aug.

Mrs. Hermann Oelrichs has not yet given out what form her entertainment will take when she gives the house warming that all Newport is looking forward to.

Senator George Peabody Wetmore and his family left Newport last week for Europe, where they will remain until late autumn.

Mr. and Mrs Prescott will not return to Newport this season, having decided to remain in' Europe.

Mr. and Mrs. C. Albert Stevens have arrived at the Weaver cottage for the season.

Mr. and Mrs. John Jacob Astor will spend Aug. with Mrs. William Astor as Beechwood.

Miss Elsie Clews and Mr. Herbert Parsons will be married at the residence of Mr. and Mrs. Henry Clews during the first week of Sept.

Colonel and Mrs. De Lancey Kane have arrived in Newport, and are occupying one of the Pinard cottages.

GOLF

Meadow Brook.—The interscholastic tournament for a cup presented by August Belmont was played over the links of the Meadow Brook Club last week. The winner being James Gordon Douglas, who defeated F. O. Reinhart in a 36 hole match by 2 up and 1 to play. Scores :

Douglas, out	6	4	8	2	5	6	5	7	5—48
Reinhart, out	6	3	8	3	5	6	6	6	5—48
Douglas, in	4	3	7	3	4	6	6	6	5—44—92
Reinhart, in	6	4	5	3	5	5	6	8	4—46—94
Douglas, out	4	3	6	2	5	5	5	6	4—40
Reinhart, out	5	3	5	4	4	6	6	7	6—46
Douglas, in	5	3	7	5	5	6	7	7	4—49—89
Reinhart, in	6	4	5	4	4	4	5	7	5—44—90

The Consolation Cup given by the club was won by Snow, who defeated Ewing by 2 up and 1 to play, as follows :

Snow, out	5	5	8	4	5	7	5	8	5—52
Ewing, in	7	5	7	4	5	6	6	6	4—50
Snow, in	5	3	6	4	4	5	7	6	4—44—96
Ewing, in	5	2	7	4	4	6	7	7	5—47—97

FOREIGN TRAVEL

St. Louis.—Arriving Sat., 21 July, Mr. and Mrs. Larz Anderson, the Prince and Princess Brancaccio, Miss Ethel Barrymore, Mr. Charles Frohman, Dr. and Mrs. F. P. Kinnicut, Mr. Henry Hobart Vail, Mr. and Mrs. R. T. Wilson, Mrs. F. O. French, Miss French, Mr. Albert Gwynne Vanderbilt, Mr. Robert L. Gerry, Mrs. David W. Bishop, Mr. Benjamin Chew, Mr. Warr en Goddard, Hon. and Mrs. Addison C. Harris, Mrs. Alfred Bishop Mason.

St. Paul.—Sailing Wed., 18 July, Mr. Prescott Butler, Mr. and Mrs. A. J. Cassatt, Miss Elsie Cassatt, Mr. W. A. Duer, Mr. and Mrs. W. C. Eustis, Mr. and Mrs. George J. Gould, Mr. and Mrs. Frank T. Howard, Mrs. W. H. Kane, Mrs. Charles Morgan, Dr. and Mrs. Morris Murray, Mr. and Mrs. Thomas Newbold and children, Hon. and Mrs. George Peabody Wetmore, Miss Edith Wetmore, Miss Maud Wetmore, Mr. C. T. Yerkes.

Cymric.—Sailing Wed. 10 July, Mr. and Mrs. C. L. Atterbury, Mr. Grosvenor Atterbury, Mr. A. N. Beadleston, Hon. and Mrs. J. C. Bancroft Davis, Mr. William Douglas, Miss Douglas, Mr. G. G. Howland, Mr. and Mrs. Morton S. Paton, Mr. and Mrs. Louis J. Pooler, a child, Mr. and Mrs. H. Dillon Ripley.

Deutschland.—Sailing Wed., 18 July, Mr. G. Creighton Webb, Mr. Henry E. Howland, Mr. J. Louis Webb, Mr. and Mrs. Milton Robbins, Miss Olivia Phelps Stokes, Messrs. Edward A. Penniman, Amos. F. Enos, George Peabody Eustis, Alfred Slidell, Mrs. C. P. Tyler.

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SEEN ON THE STAGE

After a heavy amount of advertising, owing to rival managerial claims to the services of two popular young actresses, The Cadet Girl has finally been produced at the Herald Square Theatre, the leading female röle being taken by Christie MacDonald, who has had scant opportunity to study the part. Other well-known players in the cast are Adele Ritchie, Adele Farrington and Hattie Moore. W. P. Carlton and Dan Daly have the most conspicuous röles among the men. The Cadet Girl is the first in the field of the "legitimate," and it is to be hoped that the play will appeal to theatregoers.

The Geisha is at Manhattan Beach, the title röle being taken by Marie Celeste. The part of the English girl is entrusted to Annie Martel, and Van Rensselaer Wheeler appears as the British naval officer. James Powers is again delighting audiences with his delineation of the woeful Chinaman, whose ill-luck is brought about by beauty—not his own, however.

An Irish week is in progress at Koster & Bial's roof garden, where most although not all of the specialists are appearing in Irish acts. The Irish flag is to have the post of honor and the Friendly Sons of St. Patrick and similar organizations are expected to attend. The programme includes the Redford comedy acrobats, Wood and Stone, Irish comedians ; Wroth and Wakefield, ditto ; Mlle. La Pomme, French chanteuse.

It is announced that the popular programme on Wednesday evening at the Kaltenborn concerts will be changed somewhat. Hereafter comic opera and similar scores will not be played, but the best that is familiar in the lighter operas. The programme for this evening, the regular Wagner night, includes among other numbers, the Priests' March from Mendelssohn's Athalie ; a piano solo from Schubert ; Liszt's Der Wanderer ; Entrance of the Gods into Walhalla, Wagner ; selections from Die Meistersinger, and Kretchmer's Folkunger.

Cherry Blossom Grove, the New York theatre's roof garden, has among its chief attractions Miss Julie Mackay, a contralto soloist. Others who appear on this stage : Charles Ulrick, the barrel trick specialist ; the Rooneys, dancers ; Couture Brothers, comedy acrobats ; Rita in her unicycle act, and Carl Marwig's Dolls' Revels.

The Rounders continue at the Casino theatre, and there is no hint as to when it will be taken off. The entertainment offered on the roof at this house includes a new black face comedy, by Bailey, Madison, Simmons and Frank White, Pat and Mattie Rooney, Lane and Irene, and Zaza, the trick dog. On 30 July a new burlesque is scheduled for the Casino roof.

The Venetian Terrace, which tops Hammerstein's Victoria, has an unusual vaudeville number in the organ and choir singing act of Gertrude Haynes, and it is one that appears greatly to please audiences. The Johnson Brothers, one of whom is a matinée idol, continue their perilous ladder climbing when bicycle mounted, in spite of the fact that one of them had a nasty fall a short time ago.

Keith's offers Lafayette—a hold-over from last week—who so cleverly mimics Ching Ling Foo, the Chinese magician, also a new type of specialist—the ex-Secretary of the United States legation at Peking—as a lecturer. In this instance it is H Martin, who gives a picture talk on the people of China, and such lately-much-talked-about places as Peking, Tien-Tsin, Taku and Shanghai Other features of interest are Tally Ho, the pretty operetta, Harry Dodd being the chief vocalist. A sketch, The Doctor's Patients, is interpreted by Linton and McIntyre ; and still another, a comedy sketch, engages the services of Neil McNeil and Sadie Kirby.

Minnie Dupree is the star specialist at Proc-

(Continued on page v)

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SCRIBNER'S FICTION NUMBER

Special Cover in Nine Colors

THE SPECIAL FEATURES of the August (Fiction) number of SCRIBNER'S include a *New Animal Story* by Ernest Seton-Thompson, profusely illustrated by himself; a *New Story* by Edith Wharton, illustrated by Maxfield Parrish; an amusing story of rural experience, entitled "*Green Pigs*," by S. H. Preston, most humorously illustrated by A. B. Frost; a *Love Story* by J. R. Perry, illustrated by H. C. Christy; and a *Short Play* by George A. Hibbard, illustrated by Henry Hutt; also *Stories* by Albert Bigelow Paine and Arthur Colton, while J. M. Barrie's great serial, "*Tommy and Grizel*," continues with increasing interest.

This Fiction Number

is specially remarkable for the richness and variety of its illustrations, surpassing in this respect any issue of its kind ever attempted hitherto. Besides the cover, in nine colors, it contains a wealth of illustrations by well known artists.

RICHARD HARDING DAVIS

has an article entitled "*Pretoria in War Time*," which contains an interview Mr. Davis had with President Kruger. Mr. Davis's vigorous comments on the conduct of the British officers will cause surprise, and will give to the article a very special interest. The article is illustrated from photographs.

"**MIDSUMMER**" is the title of a set of eight beautiful full-page designs *in five colors* by Henry McCarter, depicting various moods of out-door nature in summer time.

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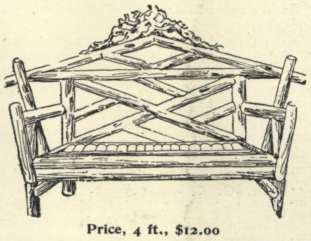

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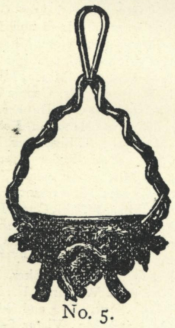

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A LINEN TAILOR-MADE

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THE suggestion that the college settlement plan of community regeneration, which has been so efficacious in improving life in city slums, shall be applied to the salvation of admittedly degenerate country districts, is opposed in some influential quarters, on the ground that the American village community would resent dictation or guidance from outside. Salvation, if it come at all, must, it is maintained, be self-sought and self-wrought. This seems very like expecting a man to raise himself by his boot straps. No one gainsays that an individual or a group of persons, in many instances, has transformed stagnant communities into places of beauty and light; but who among the natives in degenerate villages is qualified to undertake such a task? A principal cause of rural decadence is the self-exile of the most energetic young men and women, who hardly wait to attain their majority before they seek their fortune in the city. Is it reasonable to expect that out of the unenterprising residue regenerators will spring up? And would the villagers be apt to follow the lead of one of their number who became suddenly possessed of a passion for uplifting his fellows?

It appears to be the erroneous impression that the college settlement folk would descend upon rural communities with trumpetings and banner flying after the manner of the Salvation Army. Surely a movement that has successfully overcome the suspicion and self-sufficiency of the ignorant foreigners who comprise the submerged classes in the city, may be trusted to exercise tact in its dealing with the native American in rural communities. An easy entering wedge would be amusement or diversion, and two or three resourceful university men could speedily win their way into the regard of the native housewives and youth of a stagnant community by establishing a circulating library of fiction, or a reading-room, or by starting competitive out-door games, or by instituting Sunday afternoon teas, or other forms of social intercourse. Young men could, undoubtedly, be of more service than young women, for the reason that men are more rare in villages, and they could, beside, fraternize with the men and boys as young women could not. The cue for the village regenerator is neighborliness, and his rôle that of a sympathetic friend, not that of a self-constituted exemplar. If, after a time, the settlement cottage could be substituted for the village store as a lounge-place for men in the evening, an enormous stride forward would be taken, for the skilful collegian could, by example and suggestion, gradually replace the often puerile and not always decent talk of the store, with conversation on a higher level. In nearly every instance this will be a matter of slow growth, and it will depend almost wholly upon the personality of the collegian reformer whether or not it will ever come to pass. With most communities it will be a mistake to make the betterment of the natives the avowed object of the establishment of the settlement. Rather wiser will it be to quietly show the way to developing recreation and money-getting possibilities, either one or both, and thus establish agreeable and intimate personal relations, such as has rarely ever existed between conventional teachers of morality and those to whom they are ethical head-lights.

In hundreds of American villages to-day there are no leaders of thought and conduct, now that the church and the preachers are no longer regarded with honor; for fight the fact as the church people may, the truth remains that irreligion is characteristic of very many American villages. It is no uncommon experience for a visitor to a rural community composed entirely of natives, to be told by a prominent villager, upon inquiry, that free-thinking and no church going are characteristic of the place. At this present time when enlightened governors of states and trained students of sociology, sound warning after warning in regard to the decadence of village morality, intelligence and enterprise, the only hope of permanent betterment appears to be in the dedication of trained individual workers to the task of personal uplifting. It is the old story of ethical regeneration, except, that in this instance, the usual element of religion is lacking. These fully developed degenerates and those in the way of it, know all about the Good Tidings, and they will have none of them, and so some other means than those of creed and church must be found to stay the degeneracy. Where is there a better qualified agency than that experienced lay missionary, the experienced university settlement man or woman? He may or may not be a religionist, but at least he does not arouse antagonism by being labeled a Christian teacher or preacher.

Mortifying or alarming though it may be to realize that the native American in rural communities is prejudiced against religious teachers, there is no wisdom in blinking the fact. Remedial and regenerative agencies must take cognizance of actual conditions to be effective, and no truth is clearer than that the degeneration in villages to-day cannot be stayed by Christian ministers and preachers

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MODELS IN BRILLIANTINE, CANVAS AND MUSLIN

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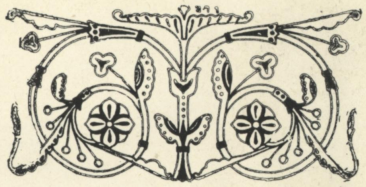

HAPHAZARD JOTTINGS

CARBOLIC WARNING—PARIS ART LETTERS—COST OF FIRECRACKERS—NEGRO VILLAGE IMPROVEMENT SOCIETIES—KANSAS CITY COMPETITION—KIP'S BAY PLAYGROUND—AN EXPENSIVE PHILANTHROPY—ST. LOUIS ENTERPRISE—PRESIDENT ELIOT'S NOBLE WORK

THE warning of a medical man, published in a periodical dedicated to the interests of his profession, indicates a widespread use of carbolic acid as a domestic cure, or pain assuager for wounded toes and fingers. The practice, it appears, is fraught with very serious danger, according to the writer, Dr. F. B. Harrington, of the Massachusetts General Hospital. In his personal practice this physician has been called upon to treat eighteen cases of gangrene which resulted from application of diluted carbolic acid to cuts, bruises and felons, and in every instance the affected finger had to be amputated. So impressed is Dr. Harrington with the possible fatality of carbolic acid in the hands of the laity, he gives it as his opinion that carbolic acid of any strength should be included in the list of those drugs which can be procured only on a physician's prescription; however weak the solution, it should be labelled dangerous. Safe remedies for slight mishaps are stated to be solutions of borax or boric acid or hamamelis.

***

A noticeable fact in regard to the Paris Exposition is the little space given to it by the press in this country as compared to that devoted to the exhibition of 1889. It seems likely that our own Pan-American exposition, which is to be held next year at Buffalo, will attract vastly more attention from the natives of this country than is bestowed on the foreign show. This not because we are insular, but rather on account of the Parisian's too great anxiety to bleed the foreign sight-seer. Some very excellent letters from Paris are published, however, and among the most enjoyable of these are a series devoted to art in Paris that are publishing in the Evening Post. Referring to German art at the Exposition, the correspondent notes that the effect produced by it is a little disappointing, as it lacks the special note of distinctiveness that one expects to find. The exhibit, as a whole, is very quiet in motive, the general effort being to enforce effect by honest and cunning workmanship. The correspondent goes on to say that art may be of no nation, but in its manifestations it is certainly national; the best German work showing a vein of sincerity, and staunchness, a strong underlying, quiet purpose that is very refreshing.

***

Fourth of July, as usual, brought in its train unnecessary death, suffering and destruction, but what boots it if semi-savage children and equally uncivilized adults enjoy themselves after barbarous fashions drawn from China? The industrious Chicago Tribune computes the total for the country at one thousand three hundred and twenty-five persons killed and wounded, and a fire loss caused by fireworks of $123,327. If all this appalling amount of needless suffering and loss only fell solely upon the authors and abettors of the silly noise-making method of celebration, there would be no need for lamentation; but as innocent persons—those opposed to such barbaric practices—are also the victims, it is meet that protests should be filed whenever possible against the firecracker and the rocket. The Chicago Tribune is doing the cause of common sense excellent service by publishing its compilations of firecracker and toy-pistol disasters. It is noticeable that this year, as well as last, vans in process of moving household stores in metropolis and environs were set on fire, as the result of having bunches of burning crackers thrown upon them by gay youths whom the complaisant authorities permit to break the law in regard to fireworks. Perhaps if a few suits were brought against the city for damages by householders whose goods have been burned, or who have suffered damage in their persons, the city fathers might be stimulated to a proper enforcement of the ordinances relating to Fourth of July combustibles.

***

Mr. Booker T. Washington's effort to organize a National Negro Business League is drawing attention to already established associations of negroes which have been successfully administered for several years. The most notable instances are the improvement societies which had their inception in Oakland, Texas. The parent society was started in 1891 by R. L. Smith, a negro school teacher. The objects of the society, as set forth by the founder, were to abolish the credit system by raising supplies at home and paying cash; to foster an intelligent interest in improved farming; to co-operate in purchasing supplies and selling products, and to form a sickness and death benefit society. The movement was taken up by the negroes so quickly that in nine years it had spread to nearly one hundred counties, representing taxable property to the amount of $635,000.

***

In the political convention held recently in Kansas City the natives appear to better advantage than the visitors. The latter prepared for the visit by laying in stocks, such as follows: one dozen cases Scotch whiskey, two dozen cases American rye, three dozen assorted cocktails, ten thousand bottles of beer, five hundred bottles of ale, one thousand quarts champagne, one dozen cases of Rhine and Moselle wines, four thousand bottles club soda, one thousand siphons seltzer, five hundred boxes cigars. The Kansas City people instituted a lawn competition, the idea being to beautify the city in advance of the convention. A total of forty prizes, aggregating $1,600, was offered. Another competition was also put under way for the furnishing of designs for four-roomed houses on twenty-five foot lots; the object being to show poor people who wish to own their homes that a well-designed and attractive one will cost no more than a commonplace one. The twenty-odd designs entered in the competition are at the service of any local home builder. The holding of the convention at Kansas City was thus turned to good advantage by the enterprising citizens of that energetic town. Unless the Eastern delegations have been grossly libelled the beautifying of Kansas City for their reception was a modern instance of unappreciated pearl-casting.

***

An appeal is made for funds to continue the beneficent work done at the playground on East Thirty-fifth Street, known as Kip's Bay open air gymnasium and playground. Five hundred city children, whose only alternative playground is the hot street, come to this recreation ground daily and enjoy swings, see-saws and a big sand pile. Even the babies are provided with swings, and under an awning in the middle of the three city lots which constitute the playground, the tired mothers sit. Boys play basket-ball and they are trained in gymnastic exercises by a competent instructor. Older boys use the ground for ball playing and running in the evening. The cost of maintenance is $50 a week, those in charge being a kindergartner, a day caretaker, a gymnasium director, and a night watchman. Funds may be sent to J. G. Phelps-Stokes, 47 Cedar Street, or to Mary Kingsbury Simkhovitch, Friendly Aid Settlement, 248 East Thirty-fourth Street.

***

Perhaps as expensively managed a charity as ever had its affairs paraded out into the light of day was the fund collected for the Boer widows and orphans at a reception given some weeks ago to the Boer envoys at the Grand Opera House at Washington. The fund amounted to nearly $1,150 of which, after paying, among other things, a wine bill of $140, carriage ditto, $127; fireworks, $34; band, $87; decorations of Opera House, $85; fare for reception committee to and from New York, $48; there remains the imposing sum of $18 to send to the widows and orphans. It is not stated that one of the reception committee will be selected to accompany this munificent sum to the Transvaal and present it in person which, under the circumstances, is perhaps not surprising.

***

The women of St. Louis are to be congratulated on the establishment of branch post offices in six of the department stores of that city. These branch offices will be fully equipped with the necessary conveniences for the transaction of money order and registration business so that women can attend to their postal affairs while they are shopping. The plan has been tried with great success, although in a small way, in Philadelphia, and the Postmaster is confident that this later and more ambitious effort will result in a considerable increase in the income of the department, as it is his experience that the more the service is extended by being brought near to the people the greater the volume of business. The shopping woman is being catered to in many ways, and rightly, for there is no factor that makes money change hands quite so quickly.

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SILK AND MUSLIN GOWNS

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(Continued from page 52)

An event of great importance, unique and beneficent, is the bringing of fourteen hundred Cuban school teachers to this country as the guests of the American people for a six weeks' summer school. Few realize what an enormous amount of labor the undertaking has involved, and well may it be said that the enterprise is the crowning work of President Eliot's administration. The sum of $66,735 was contributed before the Cubans landed, and this insured, beyond peradventure, the success of the scheme. The hospitality of many Cambridge householders who have permitted the teachers to become inmates of their homes, is one of the most commendable acts in connection with this really noble work, for it is much more easy to give money to a cause than it is agreeable to receive strangers of an alien race into one's home. The instruction provided is limited to physical geography, training in the English language, American history, and the history of the Spanish Colonies in North and South America, and an elective course, a course of lectures in Spanish on botany, and another on the kindergarten. It seems as though the history course would be especially interesting to the strangers, as this is to be illustrated by the stereopticon. The lecturers are to be Professor Marcou and Dr. J. D. M. Ford, on American history, and Mr. Gaspard de Coliquy on the Spanish Colonies. The development of this mighty nation, which stands for progress and enlightenment—sometimes haltingly, it must be confessed—will be brought out in American history, and the orderly development toward an ideal, which, in the main, is characteristic of the country, when contrasted with the convulsive experiences of Central and South America, cannot but impress the Cuban audiences. The geography classes will, doubtless, be of especial interest, as the lectures will be in Spanish illustrated by the stereopticon, and this method of instruction will be reinforced by excursions to twelve different localities in the neighborhood of Boston.

SURRENDER

BY MARY DWIGHT

Act I

[Room in the apartments of Mr. Newell Holt. Holt and his friend Jerome Wallis reading.]

HOLT (suddenly): "Jerome, see here, I've got to talk to you, old fellow."

WALLIS: "Talk away. I'm your guest, so I can't even remonstrate."

HOLT: "I've known you, too, under just the same circumstances. You'll bear me out when I say I don't often slop over. I've got to now. If I keep myself corked up another minute I'll—I'll explode."

WALLIS: "It's Rosamond Raulitte, of course."

HOLT (with an embarrassed stare): "How'd you guess?"

WALLIS: "Guess! when for the last six months he who scorches on a wheel may read 'dead gone in love.'"

HOLT (defiantly): "Yes, I am, and I think —this isn't egotistical – that she cares, too. We've known one another since we were children, and——"

WALLIS: "As if I wasn't aware of all that! Wasn't my father her godfather? and didn't I assume, in a measure, some of his responsibility toward her? But if you love her and she loves you, what's the meaning of that sorrowful exterior? There are no unpleasant collaterals in the way of objecting relatives, and you're not a struggling genius whose motto is: 'I must not speak to her till Fame speaks to me.' If it's my blessing that delays you I give it right here and now."

HOLT: "It's my work!"

WALLIS: "Yes?"

HOLT: "I can't be a civil engineer and marry Rosamond. There you have it in black and white. Oh, I know what you're going to say. Hundreds of engineers marry and do good work, but I'm not the sort that can. I've always worked at some big thing out in the wilderness. I can't make myself hang around east, building railroads or planning bridges in some stuffy city. I've had an offer this week to go to South America to take charge of a magnificent scheme there—bridge, canal, railroad, all combined. Two other men—good men they were—have tried and failed. It's the chance of my life. I know I can succeed in it. But it's exile for three years—maybe for five—with the privations and hardships of a soldier on campaign. I couldn't take Rosamond there, and she couldn't stand it if I did. I'll have to select my men like an officer leading a forlorn hope, for the climate and the life will knock out any half-way constitutions. If I don't accept that offer, I shall the next one, which will be to go west, or to China, or to some place just as bad for a woman. Oh, you can't tell me anything about the life of an engineer's wife out of civilization! My mother was one. I've seen her dragged about from one camp to another, fighting disease, discomfort and actual want sometimes. She was the pluckiest, jolliest woman I ever knew, so she managed to get lots of fun out of it. The struggle killed her twenty years before her time, though."

WALLIS (after a silence): "Can't you compromise? Leave Rosamond back at some station where you can see her every six months or so."

HOLT: "No, sir. Some men can do that, but I'm not one of them. If I make up my mind to give Rosamond up I'll put on the screws and stand it. But to know she's mine, and yet I can't see her; to think of her as living in some forlorn hole with no one knows what's happening to her and I not there to look out for her, I'd die from the strain of it. No, it's Rosamond or my work, I can't tell which, that's the awful part of it. I—well—I love that girl like death, Jerome, and she's worth any man's love, a far better man than I am, too. It beats everything how she's grown into my whole existence till I feel as if there wasn't an act of my life—if it's only reading the paper—that hadn't her in it some way. The days don't look very satisfactory if I've got to spend them without her. But my work! I tell you it's a hereditary love for it that I've got. My father, my grandfather, my great-grandfather—oh, way back to William the Conqueror—were engineers. When I was a little chap in skirts I'd made up my mind what I'd be. I thought this all out before I was twenty-one, and I decided to keep out of the way of women so I'd never have a chance to fall in love. Someway I saw just a little of Rosamond, and before I dreamed of it the thing was done. I suppose meeting her off and on ever since she was a baby made me feel sort of secure. This last vacation finished my case. It's hard!"

WALLIS: "It is hard, and I don't see how to help you."

HOLT: "Can't you throw your weight on one side or the other? Can't you make me see which I really want the most?"

WALLIS: "Man alive! do you suppose I would if I could? This is a responsibility no man dare take for another. Your own feeling must decide you."

HOLT: "But it won't! I swing in a maddening circle constantly. I want both. And there is no way to have them!"

WALLIS (soothingly): "Go to bed and sleep on it. 'Morning brings council,' you know."

Act II

Scene I

[Drawing-room in the house of Miss Rosamond Raulitte. Miss Raulitte seated, alone. Enter Mr. Jerome Wallis.]

ROSAMOND: "Oh, Jerome! I'm so glad to see you. I'm all by myself, and bored to death."

WALLIS: "And unhappy, too, Rose, I'll wager, from the way you look."

ROSAMOND: "It you weren't my godfather ex-officio, and my third cousin to boot, I'd be insulted at such interference, and such absurd ideas (suddenly): Oh, I am unhappy! I think I'll tell you. You are so wise and so sympathetic. I—I—well, it's so queer I don't know how to say it—he—. I care for him awfully, and I just know he does for me, there!"

WALLIS (innocently): "Him? what him?

ROSAMOND: "Oh, you know well enough, at least you ought to—maybe though other people don't think he cares, and so can't guess who I mean."

WALLIS: "My dear little goose, Newell is yours till death, as the valentines say, and I've been sure for weeks that you said amen. Now that's settled between us. What's the trouble?"

ROSAMOND: "My voice! It's my very life, Jerome, my only expression of myself, my influence in the world, my one talent that I mustn't hide in a napkin, my joy, my consolation, my everything—except Newell."

WALLIS: "But, my dear, Newell isn't going to put an edict on you're singing, is he?"

ROSAMOND: "No! no! You don't understand. If I—well, you know, his life will always be away out of civilization, where people want new bridges and canals and things. I shall never sing in concerts or at churches, or recitals. It isn't the applause and excitement I'll regret, don't think so meanly of me as that, though I will miss them who wouldn't? My voice seems to me a great force to influence and help the world. I know it's a beautiful one, and when I sing—as I did last Sunday, some noble song, I lift my hearers a little higher in the scale of being. I have been giving recitals on the growth of the song from its earliest beginnings, Signor Barneaux lecturing, and I illustrating. Those recitals have been really an educative influence among musical people, and I've been giving popular recitals, too, for people who want to under-

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SUMMER WASH FROCKS

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LOOKING

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CARLTON-FOWLER.

BEYOND

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(Continued from page 54)

stand music, but don't know how to begin. There's my class in the College Settlement, too, and my Working Women's Musical Club. Oh, I really and truly do so much with my voice, it seems wrong to stop, to put it away in a box, literally. It's as if I betrayed a great trust for my own selfish happiness. My people have consented at last to have me sing in Opera. I—you must not laugh, though it sounds so trite—am going to show how pure and true and devoted to her art a singer may be, and how high her lot is."

WALLIS: "What a mix! If Newell lives in town, he sacrifices his career; if he lives out of it, he sacrifices Rosamond's!"

ROSAMOND: "What do you say? I didn't catch it."

WALLIS: "It's a question of which you love the more, Newell or your music."

ROSAMOND: "I love both! I want both! Can't you help me? Can't you tell me which decision is really for the noblest end?"

WALLIS (aside): "If I only knew which way Newell had decided." (Aloud): "If I should influence you to one of either, and sorrow should come of it, I could never forgive myself. Besides, I am not competent. I have never been in love, and I am not especially interested in my work."

ROSAMOND: "It's so hard—for us both."

WALLIS (fervently): "It is hard—for you both."

ACT III

[Room in Mr. Jerome Wallis's house. Mr. Wallis writing.]

MR. NEWELL HOLT (entering with a rush): "I've done it, old chap!"

WALLIS (springing up): "You've chosen which?"

HOLT: "Yes; and as an Irishman would say, it's neither—we've compromised. You see, I just couldn't give up my work, and I certainly couldn't give up my Rosamond. So I'm going to have both, under qualifications. 'Life is made up of compromises,' as someone says. I've taken that South American job, but I've declined first place and all the honor it would have brought. I'm assistant. That leaves me freer. I'm going to leave Rosamond at a bit of a place on the seacoast. The chief's wife will be there, and my assistants, and it's a healthy spot. I can run down for a night every week or so. It'll be lonely enough for her, poor girl, and, of course, it was condemned hard to give up the boss-ship, but our love's worth a sacrifice. I know I'll never repent it."

WALLIS: "And her music?"

HOLT (stupidly): "Her music? Why—er—oh, you mean Rosamond's concerts, and all that? I never thought of them, by George! I guess they don't cut much figure with her either. We talked the whole thing over. I told her what I felt about losing the first place in the work, because I didn't think it would be honorable work, but I just made her see she was worth all that, and more too. She never said music once, so I don't believe it held any vital place in her life; you know Rose's such an ideal sort of girl she wouldn't care for publicity and that kind of thing like most. Oh, it's a great compromise for us both."

WALLIS (softly): "Is it a compromise? I should call it a surrender to love."

WHAT SHE WEARS

MONOTONY OF MODEL RENDERED ENDURABLE BY VARIETY OF DETAIL—FOULARDS THE SMART CHURCH COSTUME—MOUSSELINE BOAS

IF the limited and oft-repeated gown models of the season were not as varied in detail as they are, the monotony would become unbearable. This is especially true of the bodices of full dress gowns, where a boléro is seldom or never absent in some form, hint or suggestion. When one enters a room and finds five or six women out of ten wearing boléros the only distraction and pleasure to be derived from their gowns is to observe the artistic and inventive faculty displayed in the treatment of them. And assuredly no one can fail to be filled with admiration of the ingenious variety, nor regret to be one of the large number exploiting on their backs the talent of such distinguished makers.

To belong to the smartly dressed coterie the long line from throat to feet must be well accented in front by stoles, by long panels, by cascading bunches of narrow ribbons, by the left-sided sash, by long boas, etc. In the line back and front, the shoulders are to be broad, the waist small, and the waist drapery between soft and somewhat of a blouse in front, but flat and straight in the back with the skirt drapery fitted so as not to hide the figure line above the knee, but below, to flow out into a graceful swirl of frou-froutage all round. This is the given foundation upon which such charming creations are made, not separately in idea, but that both bodice and skirt be brought into the most correct relation and harmony. This is the triumph of modern dress-making.

THE SIMPLE WHITE TAFFETA

White taffeta gowns are considered exceedingly chic for demi-toilettes if made in a certain way. The taffeta must be of what is called the French kind—soft and pliable, milk white, and very lustrous. Then the silk is fit to be treated as la mode requires, as if it were a mull or a mousseline with tucks and insertions of lace. The skirt may be inset from the knee downwards in lace entredeux, the bodice also, as well as the sleeves, whether long ones or those reaching to the elbow, and are left unlined. Fichus of gauze taffeta, or an all-over lace, are much affected, as the necks of such gowns are not very high; but just low enough to wear a simple necklet of velvet, ribbon, tulle, or pearls, only a few strings, however. For a petit comité dinner they are extremely smart and becoming.

A woman may wear her small jewelry on such occasions, as this gives the desirable finish. But the charm lies in keeping up the expression of simplicity marked in the treatment of the gown, and for that reason care must be taken to wear but few ornaments and none of great value, the pearls of the neck excepted, which, when choice, must represent a large sum if only one or two rows.

TASSEL TRIMMING

A chic touch, seen on one of these gowns, was this. At the back, and in front of the plain upper part of the skirt, were small swinging tassels of white silk, zig-zagging in a line perhaps twelve inches wide, the tassels apart, as if accidentally there. The same idea was carried out in front. It broke in the happiest way, the contrast between the plain upper taffeta and the lower skirt so much inset with rows of lace.

Another of these white taffeta gowns had its skirt trimmed by three broad white satin ribbons run through a broad entredeux of Valenciennes. Two of these ribbons made a pretty line down the back of the skirt, ending in a big bow, while the third defined the centre middle of the front. Panels of narrower lace with cross tucks between, filled up the spaces on each side of the front ribbon, continuing up the bodice back and front. The back of the skirt, however, had no lace insetting at all, the two ribbons running through lace answering exceedingly well. A plissé taffeta flounce gave a pretty bottom finish. One of the 1830 lace collars turned over from the neck opening, dipping into a shallow V in front, was most becoming. Long taffeta sleeves perfectly plain to elbow, but from there to wrist a deep gauntlet of lace entredeux and tucked bands was harmonious.

PREFERRED CHURCH GOWNS

Foulards and summer taffetas with a great deal of white either in the figure, or in the groundwork, are the noticeable and very smart church gowns worn for the past three weeks or so—exquisite creations most of them are. With few exceptions the bodices are inset with guimpes of white silk or satin, incrusted with very fine narrow laces, or small lace designs applied. Others have white mousseline manœuvred with narrow black velvet ribbon into lace designs. These are extremely smart; so are the black lace applications in minute designs over white. Black and white combinations are greatly in vogue. Pekiné silks, for instance, have black satin folds, or black satin applied in geometrical designs. It trims these bodices to perfection.

Yellow and burnt straw hats are considered the smartest for such demi-toilette wear. In shape they are very varied, but in size quite moderate. There is a strict avoidance of the picture genre, as that belongs exclusively to fête occasions and to carriage wear ceremoniously. There are fewer black gowns seen in church than for years past, that is, worn by those not in mourning. A congregation this summer is dressed in very light pale colors, and presents quite a dressy ensemble, the hats being so generally flower trimmed.

LIGHTER MOURNING

One must observe, too, the growing tendency to make mourning less oppressive. Elderly women are the exceptions, of course, as they cling to heavy crêpes and the old-time severity of deep mourning. Younger women are putting aside crêpe as much as possible, and in summer, especially, are showing the most sensible choice of thin materials. Round hats have banished the crêpe veil from young faces, and whatever is modish in colors as a hat trimming is carried out literally or suggestively in mourning millinery, and in dress-making as well. Plissé and footing give the soft effects obtained by laces on colored hats and gowns.

BOAS

Mousseline boas still form a charming neck

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trimming for afternoon driving. Instead ot the frilling twisting about the centre like a corkscrew, they are prettiest now in long links, accordion-plaited and divided, as chains are by jewels, with choux very perfectly made, ending sometimes in long lace plissé flouncings. Anything that is very long and scarf-like in suggestion is also worn frequently. It accords so well with the petticoatless trailing skirts, which are de rigueur.

be of the finest, and the handwork that of laceworkers, so delicate and imperceptible is it. Endless numbers of yards are used to gain the proper frou-froutage. Dreams and poems do they become when they are worn by certain women—women of beauty as delicate as the designs, and who move about in these gowns with the grace of floating clouds. The dowagers affect those with black grounds, superbly designed in roses, in gorgeous orchids, poppies, azaleas, etc. They suit them admirably, and are covered with a rich flow of finest black Chantillv, which bespeaks a mature elegance quite incomparable.

VARIETY IN SHADE HATS

CHARMING TRANSPARENT GOWNS

Figured organdies and printed mousselines, so often called "painted," are indescribably lovely and among the most exclusive gowns of the season. The laces, black as well as white, which are incrusted or intermingled, have to

GLIMPSES

How—

True it is that the proverbial grandmother has disappeared. In their open carriages during the forenoons, handsome women of sixty are now wearing lovely white French lawns simply but exquisitely trimmed on skirt and bodice with fine wash laces. Transparent is the upper half of bodice and the entire length of sleeves. A capeline genre of white mousseline hat is draped with black Chantilly. Gloves and shoes are white, and parasols are black and white in stripes or dots. The picture is charming, and the woman still captivating in her coquetry.

The Latest Cry in Automobile Color—

Newport is to vie with Paris this summer in the number and beauty of her electric carriages, as well as in their variety. Cranberry-red is the only body color the smart ones affect, so far, outside of the black finish usually adopted. White was tried, but found to be too alarming to the horses on the roadway. It proved, besides, a complete failure to pretty gowns. All-black toilettes were the only ones possible, and the objection to that was the funereal ensemble.

Buy—

A silk canvas, if you are at all in doubt what to select. Nothing is smarter. Lavender is a capital color, and so chic, if inset with Cluny or Bruges on the bottom of skirt, and a deep lace corselet to match it on bodice. Such an one was worn at a dinner at Villa Stevens night before last, with a hat of yellow straw lace, an upturned front, and black and white ostrich feathers for trimming. A ripple of admiration was inevitable as the brunette beauty entered.

Do—

Have touches of cloth of silver or gold on your chemisettes, or high corselet, they are so very chic. As for the bottom of evening skirts, they are more frou-frouté than ever. Not only is this billowy fluff on the outer skirt, but on the intermediary and the foundation ones as well. When you sit down, this frou-froutage rises like the crest of a wave, in such fascinating broken lines, that you cannot but enjoy your own elegance of contour.

It is—

A great mistake for a robust, broad-shouldered woman to allow the demi-décolletage of her street bodices to be trimmed with any large patterned lace or embroidery application. Its effect is to accent her size tremendously, whereas small motifs entering into a design may be also elaborated into forming wide trimmings, and still not add any increase to such proportions. On the contrary, rather will it invest them with a delicacy evolved entirely from the lace design itself.

That—

Now, while we are in villegiatura, the smart thing is to wear white veils, and pretty ones. Be sure and discriminate between forenoon silk tissues and grenadines, dotted or plain, and the fine white dotted Chantilly nets, as well as other laces. Women who drive themselves, always protect their complexions either with single tissue veils—tan-browns usually, or wear two sets, the under one of black or white net, the upper one of tissue.

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SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. See illustrations on this page.]

HAND-EMBROIDERED BODICES—NEW SWEATER—RIBBON-WORK—LACE-TRIMMED NAPERY—BUFFET CLOTHS—COMFORTABLE INVENTIONS ESPECIALLY ADAPTED FOR INFANTS' USE

IT is with positive delight that I tell you this week about really new things of the smartest character, because at this season it is rather difficult to find novelties. From San Francisco to New York every one interested in dress knows that hand-work and dainty detail are necessary to any frock of importance. Unwillingly, I confess, we have taken this idea from the French, but to-day we excel in such work, because we too combine exquisite work with distinction of design. I have found a place where all this beautiful embroidery and work is not only worked, but where the designs are original.

The bodice you see in the sketch is a fine quality linen, embroidered with linen floss in a design of scallops about the neck, and a vine beneath, extending into a pretty design that covers the front. The tops of the sleeves are also treated with embroidery. The collar and shallow yoke are of hand-tucked linen. This bodice fastens down the side and under the arm. It is a smart little affair, which is to be worn with white or blue flannel skirts.

Another good model shows a simple fine white linen shirt waist, made with a few gathers at the neck, plain back, and sleeves finished at the hands with hand-tucked, very narrow cuffs, fastened with white crochet buttons and loops. On one side, where a pocket would be put, the initials are embroidered in narrow letters, about three inches long. White, with crimson or blue, is effective; the model makes a capital shirt waist for yachting or golf.

The old idea of a sweater was one that hung loosely and clumsily about the figure; this was supplanted a few years ago by a cardigan, a little knitted sleeveless jacket, but since that has become trite and "shoppy" smart women have eagerly welcomed the new sweaters which are made like the sketch. The low neck illustration give an idea of a useful sweater for the present moment, as it may be put on over any shirt waist, the open neck preventing the hair from rumpling while drawing it on. The shoulders are really the only part that must be drawn over the head, as the opening is down the side under the arm where it fastens with hooks. Heavy wool is used, and the cable stitch is most effective. The high neck variety is, perhaps, more appropriate for autumn, or it may even be worn in winter when a tight-fitting flannel bodice could be worn underneath. For golfing or yachting these sweaters are the newest, smartest things a woman can own. Made to order, in any color wool desired, they cost $10. The all-white are perhaps the prettiest, although I saw a lovely soft gray being packed off to Newport that left me undecided as to which was the prettier.

The ribbon work is not as difficult as it appears at first glance, and for a bodice or frock it is the newest thing in the way of embroidery. It must be well done if attempted at all, and when handsome materials are at stake it is a rather ambitious experiment. If you want to have such work faultlessly done there is a shop where you can have a bodice embroidered at a cost of from $10 up, including the material for the work. The customer, of course, provides the material for the bodice. White moire is most effective and handsome treated in this way with Louis XVI design covering the front in either medallion or bow knots. Liberty satin is also pretty utilized in the same way, or crêpe de chine is most fit if a whole frock is desired.

The sofa pillow in the sketch is lovely, made of white moiré and ribbon work such as I have described above. About the edge a large white silk cable cord is wrapped with gold thread; the design is pure Louis XVI.

The craze for lace table cloths grows apace, and for an elaborate dinner there is nothing more dainty or extravagantly pretty, and then the different satin or silk linings admit of such variety in the coloring and decoration of your table. If made of Marie Antoinette lace a pretty cloth can be bought for from $40 up. Of course the price varies with the length and size of the table cloth as well as with the different patterns or varieties of lace. I only quote the figure named to give an idea of the cost of an ordinarily large cloth made of pretty and simple lace. Duchess lace is so extravagant that it always seems to me overdoing it; still there are persons who prefer it, and estimates can be had for it at the shop I have in mind, and perhaps more reasonably than anywhere else in town, as they are making a specialty of all such work. If you contemplate buying one of these handsome cloths let me suggest a pure white silk mull over pale rose or green inlet with insertions and medallions of fine Renaissance, and a long monogram of lace at one corner. Such a cloth I saw finished, and it is much more fine and dainty than the more elaborate all-lace one.

In Russian appliqué a cloth, dinner size, would range from $50 up; it would be rich and handsome and sure to wear well.

Fine linen is a hall mark of breeding and refinement, and for those who can afford to buy them, there are some exquisite articles to be had in both bed and table linens of exclusive designs, such as one is not able to find, no matter how much money is to be spent, unless you know just where to look. A new and charming idea carried out for buffet and after dinner cloth, is seen in the illustration of a scarf, made of heavy écru linen duck, embroidered with tapestry design in deep, rich coloring of flowers and fruit. The ends are fringed and knotted, and the effect is all that can be desired for the handsomest dining-room. Price, $38. The after-dinner cloth is, as you see in the sketch, scalloped about the edge, and well covered with fruit and flowers.

An original luncheon set is made of this same linen duck; the centre piece, which may be either square or round, according to the requirements of the table, is made to cover the entire table with the exception of about four inches, thus allowing a border of the wood to show. With this come napkins of the same shade, but less heavy in quality, these carrying out the same design of large lucious purple grapes with dusty leaves, and tendrils of green mixed with flowers and sometimes with other fruits. The centre-piece is covered almost entirely, while the napkins are more scantily treated. If you are clever at embroidery, most, if not all of the embroidered articles that I have described about may be made at home; if this were done, the money outlay on these smart novelties would be greatly lessened.

I promised last week to find out about some of the new things invented for the babies' comfort, and I am glad to be able to write of a little hammock made of striped duck that should be more comfortable, and certainly far cooler, than allowing an infant to lie on a hot pillow in a baby carriage through these warm days. There are stationary sides to prevent the child from falling out, and the hammock can be swung in a very small space. Price, only $1. Then there are the baby hammocks that are adjusted on a stand, and which as they can be easily packed and quickly taken apart, may be moved to any part of the room or piazza. The closely woven cotton has been thoroughly stretched, so that it does not sag. This hammock, in blue or pink, costs $2.

Made to adjust to any window or door are the safety gates. They are simply placed, no tools being required; they can be taken out or put in at will. They are of use in preventing a small child, who is just beginning to toddle, from serious accidents. Price, $1.75 up to $3.25.

The problem of how to keep bed clothes over restless little sleepers is solved by buying a clamp that you can get for the small sum of 25 cents. There is a safety pin that fastens to the corners of the clothes, and to that is attached a cotton strap, which ties about the bed post. It is impossible for the little sleeper, no matter how vigorous a kicker he may be, to get from under the covers when they are fastened in this way.

A safety swing, made of heavy sail cloth with elastic webbing guards and patent buckles, costs only 85 cents. It is a comfortable, safe place for a child. The seat is upholstered, and it is hung on heavy cotton cords. Bassinets with hoods can be bought for $41, trimmed with dotted swiss, silesia lined, and frilled and beribboned until it is a nest of daintiness. Or, if you want to trim one for yourself, the first size in wicker—that is, thirty-seven inches long, twenty inches wide, and twenty-five inches high, costs only $5.75; while a size larger can be had for $6.75. A mattress to fit, of fine white hair, costs $3.25.

In brass, a swinging cradle that is trimmed with point d'esprit over silk, and edged with very fine lace, and further trimmed with ribbon beading and lavish satin bows, costs $134.

The portable rubber bath tubs, made on a stand that opens out very much like a camp chair, and which can be folded into about the same space, are invaluable for traveling or for summer use where there is a baby in the family. The rubber is seamlesss and it opens out so that the child can stretch full length. A faucet of smooth hard rubber is attached to the bottom of the tub for the water outlet. This saves the nurse from the back-breaking effort of emptying the ordinary tub. Price,

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$7.75. Or, with pocket at the end to hold the necessary toilet articles, and a towel rack at the other, the price is $12.75.

There is a little ironing-board which has taken a medal at the Paris Exposition for its many useful attributes. It is so shaped that crevices of the smallest sleeve or guimp can be neatly pressed. It costs only 75 cents uncovered. If covered with muslin and padded, the price is $1. Length, thirty-four inches, depth, six inches. For cool days at the shore, there is nothing nicer for small children than the circular flannel cape, with silk-lined hood run through with ribbon, which ties at the neck. The three colors in stock are navy blue, cadet blue, and red, and in sizes they run from one to three years. Price, $5.75.

For infants, the flannel or cachemire shawl garments are inexpensive and useful, and so much easier to slip on and off than the little wrappers with sleeves. The flannel with silk binding cost only 95 cents; with embroidered scallop about the edges, price, $1.25. The more elaborate cachemire ones, daintily embroidered, cost about $4.

SMART FASHIONS FOR LIMITED INCOMES

PIQUÉS FOR MID-SUMMER KNOCKABOUT

A Marked style is generally observed in the making up of piqués, since they have been treated and classed as tailor-made. From dowdiness they have risen into the height of smartness. There is no intention to convey an idea that unless a tailor makes a piqué gown, it must turn out to be commonplace. But what is meant is this, to advise that piqués should never be treated in any way in their making, except on tailor lines. Avoid any trimming which does not lie flat upon both skirt and bodice. The old style permitted flounces and frills of needlework which were incongruous, and not to be compared to the insetting of embroidery in flat bands or in entredeux, in stripes, rings, or in the following special designs:

The manœuvring of cloth, as in strappings stitched on, is the smartest genre of making up in piqué. It is a most economical lead to follow, as the strapping being of the same material —by the yard—it costs little or nothing. Very attractive ones are constantly met, where inch-wide strappings are charmingly carried out on both skirt and Eton bodice. On the skirt these straps begin some little distance below the waistband, and according to a given line, do these straps start, forming at the top points rather well spread out, or waving lines. Each strap has for its heading a pearl button proportionate in size. In the same way is the trimming carried out on the bodices. There may be two points, one on each front, or only one whose apex is in the centre. This will depend upon whether the Eton is open or closed. A waved line can be carried out as a corselet belt.

EMBROIDERED TRIMMING

Other modes of trimming which are popular, too, are applications of yellowish or beige embroideries in festoons or in garlands, applied on. The Eton is entirely or in part bordered in this way; the left side of the skirt is frequently the only part so trimmed. A box-plait is slightly introduced on that side sometimes, dividing the two perpendicular embroidery lines, rendering them less stiff, the box-plait increasing in width at the bottom, and being also open for twelve or more inches above the hem.

SELF-TRIMMING

It is consoling to those counting the cost of their gowns to find that many of the most charming frocks seen daily, in cottons or foulards, are mostly self-trimmed. Materials with designs covering their surfaces are the ones which lend themselves kindly to this sort of thing. It is safe to take this style as a genre much liked and generally becoming.

SIMPLE MODELS FOR MID-SUMMER

We have approached the mid-summer line of fashions when it is advisable to duplicate rather than invent. Doing this we are sure of results. Taking figured foulards or pretty transparent lawns, Spanish or narrow flounces for our skirt finish whenever flounces are decided upon is the modish motif of many of the dressy ones. In foulards the joining of flounce to tunic, as well as the bottom finish of that flounce, is often a bias band of the same, turned in on both sides and then gathered. With the customary top skirt finish, according to the character of the figure, plaits, small tucks or gathers, the skirt becomes complete. Bodices are wholly or partly tucked, mostly half-low in the neck, having chemisettes which are either laid over the waist lining or left transparent. Newer than the bertha-collar of foulard to match is a drapery suggesting it, on which lace is either inset in motifs or in festoons, when in entredeux rows are not attempted. The fastening on the left may be one of several modish ways, a chou of mousseline or of liberty gauze, with ends fringed, or the same model in taffeta, or a rosette with hanging ends of silk, gauze or velvet ribbons of narrow widths. The long sleeves are plainly treated, a frill of lace or a plissé of gauze to soften the inside of wrist flare. Small gold, silver or steel buttons, sewed on like tack heads on velvet ribbons, look extremely pretty in this connection. Velvet bows have a success this summer, which need not be suggested as they are the first things tried by everyone.

WHITE LAWNS

White lawns—one may use lawn for a trimming, but if the lawn is figured a contrast is needed. For that reason plain white lawns if tucked are effective, or if inset with lace, or striped with narrow bebe ribbons of all kinds, as well as with yellow or black laces. These last are inexpensive and rapid ways of trimming up afternoon and evening frocks.

The forenoon gowns if well fitted of bodice and well hung of skirt, can afford then to have concentrated trimmings on the neckband and upper shoulder line only, those trimmings to be of lace or finely embroidered batiste. A waved line of skirt at the bottom with a narrow ruffle edge suffices. The sleeves being plain may be relieved with undersleeves, corresponding to the neckband. A high corselet with or without side sash drapery will be the accessory of silk or ribbon which will give the required sachet. All these little belongings, cravats, neckties, neckbands, belts, fronts, bows, etc., if smartly put on, look all the better for being on a rather plain, simple frock. They have more chance of distinguishing themselves, as the eye dwells on them especially.

TWO INEXPENSIVE BUT EFFECTIVE FRONTS

Two pretty fronts for wear under open Etons or short coats may be made by first fitting a Swiss muslin sleeveless bodice to the figure. On one cover the entire front with a soft summer taffeta, laid in a wide double box-plait down the front, the bodice closing at the back. Over the middle plait put a flat entredeux of English lace of the same width. Trimming lace of the same width and kind is then used for a full jabot, as well as a transparent neck-band, the latter lined with mousseline and stiffened with strips of featherbone. Loose rosettes of narrow velvet, centred with diamond buckles, are to be tucked in the lace drapery, starting from the collar-band, and so on downwards.

The second front is of tucked white mousseline, with a neck-band of white Chantilly inset with a finished edge, which is cut down into a sharp point; the upper edge is shirred, with two narrow laces to match run together. Rows of this gathered ruching also cross the front in four vertical lines, while in between short velvet straps, each held in the centre by a brilliant crescent button, are tucked on like a ladder the full length of the front.

LACE BODICE DRAPERIES—TAFFETA STRAPS

A yard and three-quarters of old lace in one length is much in demand if it is wide enough to measure at least five and a half or six inches. As a trimming for the open front of any gown these gathered laces are extremely modish, falling over the back and shoulders and running down into a point at the belt line. The neck of gown needs to be rather low cut for it, and the chemisette should have a high neck band attached. The same lace or deep flounces to elbow sleeves add to the dressiness of the bodice. The simplest of lawns, white or colored, so trimmed are charming. A strap of twisted taffeta on the bias, hat ribbon width, if put across the upper part of chemisette or an all-white gown, and a second strap across the bust line with a bow in the middle, or a little towards the left, make a delightfully pretty effect. One should study the many ways of using bias silks or ribbons, as they give the smart touch this season to most of the gowns for forenoon and afternoon wear. Boléros are fastened, as it were, across the bust with two short silk straps and a bow, or two rosettes and a short silk strap between, or, the rosettes and straps may go from right to left diagonally across the front. It is best to try these different ways and choose the most becoming, as the lines of the face and figure make one style preferable to the other. Some such ribbon ornaments on the bodice, and a belt or sash to match, are all that smartness demands.

ÉCRU PONGEE

Advice has been given in early summer numbers to secure pale écru pongee, the all silk and light weight quality in preference to all others, and have it made up into a gown for day wear; very smart are they, and in color extremely modish. A well made one had its skirt gathered into a belt, and finished with seven rows of inch tucks around the bottom. The bodice was a simple blouse, entering the skirt band in front, tucked almost to the bust-line, then gathered at the waist. There was a white lawn neck band mingled with yellowish lace, the latter continuing down the front as a scarf with lace-trimmed ends. The sleeves were tucked crossways, their whole length. Nothing could be less expensive, so far as extra trimmings are concerned. With this gown was worn a large brimmed, low-crowned hat of burnt straw, almost string color, scarfed with a pale écru mousseline, and branches of red cherries with tufts of the white cherry blossoms enwreathed over two-thirds of the brim. A beige batiste parasol having a plissé frill on the edge, looked very well indeed, and kept up the simplicity of the ensemble, and in a way, was prettier than if the parasol had been of the same pongee as the dress. Just that batiste lightness and transparency was needed. White gloves, ties of écru canvas or linen apparently, were vamped up with patent leather, with hose to match.

FLARE TO ELBOW SLEEVES

It is noticeable that the elbow sleeves in afternoon gowns, are flaring out into bell-shape below the elbow. That is the latest genre. They are also often slit up on the outside in line with the elbow, or they dip at the elbow, and curve up at the inside bend of the arm. Cavalier cuffs to long and to elbow sleeves, remain very modish as well. Mousseline tissues and all such fabrics are frequently, as sleeves, shirred up like a wrinkled glove, as they used to be, and with graceful results on the arm if slender.

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AS SEEN BY HIM

INSISTS UPON BEING FURNISHED WITH PEDIGREE OF THE EGGS HE EATS—GONE OUT OF THE BUSINESS OF REFORM—HOW SUCCESSFULLY TO STORM THE SOCIAL FORTRESS — SOCIETY WITH A CAPITAL S

I Have a penchant for the Bay of St. Lawrence. I love the wide gulf and its bleak shores. At the moment I am in the river proper, near that quaint little Indian village of Tadousac, which, strange to say, is still comparatively unspoiled by the traveler. Here the Saguenay and its tributaries, cuts through high cliffs and wooded precipices, into a land of almost the great unknown. But really little is absolutely unknown these days. You can get a guide and go all over these trackless forests; the moose and the caribou have vanished and the only beast of prey left in place of the bear and the wolf, is the mosquito—an alarming sign of civilization.

I am free once more; I am a wanderer. I do not mind nomadic habits when one can indulge in them in comfortable fashion, and this is an ideal tramp's life for me. I have my yacht—a chartered vessel—and I have a mind to order from Quebec an automobile and make an attempt to go through the woods and explore the unbroken forests in one of these very modern, urban machines, simply for the novelty of the experience. I am a member of a fishing club in Nova Scotia and I shall go there for a while, after we—my guests and myself—have tried the streams here. We have explored a bit to-day and we will again to-morrow as nothing gives one such a zest for dinner and a good game of bridge afterwards.

I stopped at Halifax for a short time, and I had some trouble getting my express packages through from New York. I had sent up so much in new coined gold pieces and so much in crisp new bills for our games (I feel it to be as much a matter of etiquette to have new money as I do to have fresh cards). I think sometimes it gives a little extra zest to play with money instead of fish or chips; it reminds one of the good old days of games of chance. In fact, the more a man impresses others with his personality, the more he will make his mark, and will stand out from the herd even of uncommon men.

Some time ago I spoke of having vegetables grown on my own farms or on farms abroad, where beds are expressly kept for my orders. I referred to all the edibles used on my yachts and in my different houses, as being personal to me. I feel that I can command the fishes of the sea, the birds of the air and the products of the earth and everything, beasts and all upon it. That is so much for my use. The milk and cream comes from blooded stock, which I have raised, and which is registered; the eggs I eat, have the date and the name of the hen which laid them stamped upon them, and they are personally conducted. I think I have told you all that before. It is nothing wonderful. Every man who has a comfortable income or a living income can command such things. I read with amusement in one of the newspapers the other day the statement that some friends of mine had incubators and raised their own chickens. I always have my stewards do this. I would not have a common barnyard fowl on my table. I want to know the pedigree, so to speak, of every peach or pear, and the history of the humblest vegetable. Of course, I do not mean that I bother myself with these details; the histories would possibly not be interesting, and I should be very much bored by them. But my stewards must look after these items and I must feel that I am actually safe. From experience I can tell if anything from a common stock has been placed before me. I have cultivated that instinct and it is an accomplishment. It comes with the knowledge of good wine, with all the other pleasures of a connoisseur, it makes up one of the smaller delights of life.

I have no idea of reforming people. I have preached, it is true, for a long time the gospel of clothes and of manners. To-day clothes such as a gentleman would wear—and I use that dear old-fashioned word with a warm beat of the heart—present no variations. The older man is perhaps a bit younger, and the almost universal adoption of gray and gray-greens, and the loose flannel, and the lighter and more sensible straw hat, and the subdued shirt, and the dark tie, has civilized the barbarian. We have reached an era where there is little that individualizes us in the matter of dress, except the quality of the material and perhaps a little conservative spirit shown occasionally. When anything becomes too much the fashion and reaches the people, then it is not our vogue any longer. We must keep our distinction.

I have come to the conclusion that to be exclusive is the only way to reach the goal of one's ambitions. Remember, I have no wish for political preferment, and I have an absolute horror for horny hands of toil. One rather would be the power behind the throne. It is easy enough, should one want to go to Congress or to the Senate, or wish a diplomatic appointment abroad, to obtain the object of one's desire, if you are allied with the right party, and have shown your strength to those who, after all, are but your puppets. We are each day coming to that milennium when the country will not be governed by the people, who are totally unfit for such a position, and when we shall dictate. It is the dawn of happy Imperialism, because there is bound to come, in its wake, the survival of the fittest. But all this is very serious.

I shall have for my eight o'clock dinner chickens from my own incubator, stuffed with truffles which have been taken from the depths of a French forest by the pigs of a nobleman, who, like their master, are of high degree. One must dine rather early on a yacht, as there is nothing else to do. Some one said to me the other day: "Him, if you were not in society; would you, under the present circumstances, go in for it? Is it worth the candle, this game with the fashionables of the modish world? How would you do? What would be your first steps?" Some years ago I volunteered advice of that kind on that subject. A year or two afterwards, I again spoke about it, and my views were slightly modified; now I am returning to the old subject, because it interests me, and I think it interests others as well—other times, other manners. Already, at the dawn of a new century, conditions are changed. It is no longer necessary for a man to belong to a good club to get into society. Half the men at the best clubs are as far away from it to-day as perhaps from the very portals of heaven itself. I cannot even say for a young man that you must necessarily have money, but that is really an essential. I know of three men who attained society, without money. This they accomplished first because of a series of lucky accidents, and second, by their cleverness at grasping their opportunities. That is the great secret of getting on in life. We all have opportunities at one time or another; but we must be able to catch hold of them the moment they appear. Everything is now a struggle and a battle. The competition is keen, and society is growing more exclusive, and its limits narrower every year—that is, the best society. And the best society is undoubtedly that toward which everyone is striving, and which is the most talked about. Abuse it as you will, in this country it is the company of multimillionaires. And it is very much the same in every country in this age of Mammon. The men who have entered by their wits, have had years of labor to accomplish their end. They have endured snubs innumerable, but they have always come up from the most shocking ordeals smiling, and like a ten-pin, ready to be knocked down again just for the fun of it.

There may be a year when many of the men are away; such a year was that of the Spanish war and such a year is that again in England. It gives men who stay at home wonderful chances. You are not a soldier, simply a squire of dames; it is easy, perhaps, to put your best foot forward and get to Newport. In such a year, if you have already, by happy circumstance, had yourself talked about, and if you know some people, the matter is comparatively easy. You must save people from being bored; you must present something new for their amusement; you must make yourself an individual so as to gain a distinctive personality. It may be something serious, or, in that year, you may have been wounded or proved yourself a hero and returned with the glamor of military reputation about you; or, again you may have only gone in for amusing those whose favor you wished to win. You see it is all a chance; a lottery. A thousand agreeable, clever fellows have failed where you have won, but perhaps it is worth while, in your estimation, to enter the lists.

If you have not much wit, no prestige, and only a good bank account, entertain! Gorge people with viands, and pour drink down their throats. We are all like Strassburg geese, we may resist and be strapped down to a board, but then we grow to like it. But you must be original, and you must seize each opportunity for advancement quickly; you must watch your game as closely as you would one of chess. The false move of a single humble pawn may ruin you. There are some young men who begin with inconsequential dancing classes and climb a degree a season, but it is slow, tiresome work. You have to forget all about the people who helped you at first, and you have the handicap of having associated with them, when you get in a better set, and the reputation of making use of and then dropping your friends. All this is very bad. Make one start for the goal, which should be the very smartest set! Do not be content with second-class people. You may be years in accomplishing it, and then again it may be a chance of to-morrow. But you must be well equipped, and when you have gained your first point, you must never turn back! you must sacrifice your friends, and make stepping stones of them. It is selfish, but then what is not? The people you have left behind you are, perhaps, well repaid for their efforts. You have dined at their houses, and made yourself agreeable and given them entertainments in return, and young men who do these things are rare, and you have consequently conferred a benefit upon them. When they are no use to you, do as you would an old coat—cast it aside or relegate it to the companionship of your valet. It is a question of keeping yourself before people, and of give and take, and it is so easy to drop out, once you are in. Forget to entertain one year; stay away from several large affairs; be seen out very little, and the next winter you will find that your name has disappeared from many lists. With money and a little common sense, it is very easy! without money it is a difficult game. The odds are against you, and you must possess an almost superhuman talent to succeed. It is a hazardous affair, altogether, and where one is a success, dozens fail. This is all there is to it. One cannot advise, because so much depends upon the individual. But to make a personality for oneself, is a step towards the attainment of social position. We are more exacting in these days; we want something out of the ordinary, but still we are extremely capricious, and there is no telling what may and what may not catch the fancy. Are you ready to try it?

THE WELL-DRESSED MAN

MASCULINE UNDERWEAR—OPENWORK HOSE TABOO—ELECTRICAL STRAW HAT RENOVATION—SPOT ERADICATORS—PANAMA HATS SMART

THere is, strictly speaking, no such thing as fashion in underclothing. Every man buys and wears that which to him seems best, with scarcely a thought as to cut other than that his garments shall fit, and with little attention paid to material, except that it shall not be rough and uncomfortable. For this reason, although there is probably less difference in the styles of men's underwear than in any other articles of their apparel, there is a variance in the stuffs from which it is made. From the finest silks, which are extremely expensive, down to the coarsest cottons, which are exceedingly cheap, there are a hundred varieties of lisle threads, flannels, mercerized wools and cottons, mesh woven linens, gauzes and balbriggans, each with a certain trade or mill mark and name which is totally unknown to the average purchaser.

In winter it is comparatively easy to select from among them all such a material and such a weight as shall be satisfactory upon all occasions; for during the cold weather, it is most prudent to stick to one stuff and one degree of thickness, notwithstanding the changes in temperature from day to day. But in summer one is at a loss to know what to choose. In very warm weather a man wants the lightest and coolest garments possible; on cooler days one wishes something a bit thicker, and on really chilly days, such as we are always likely to have from time to time, especially in the mountains or at the sea shore, a still heavier degree of underclothing is necessary. I have given the matter some attention, and looked over a great many different stuffs, but still I do not feel entirely confident to advice further than what I have already hinted at, namely, that a man should have three distinct weights for summer wear, if only a few suits of each. The mesh-woven flannels of mercerized thread are very thin and cool, but further than that it is of little use to attempt advice, and every one must choose for himself. In selecting undergarments, next to the material, the chief care should be to secure a perfect fit, for upon this depends much comfort. Shirts and drawers should cling lightly to the body, not hang in loose folds from the shoulders or the waist. They should not, however, be too tight in summer. If shirts with sleeves are worn, they should reach only a few inches down the upper arm; but many men prefer sleeveless undershirts, and of the two they seem to me the most comfortable. Very few flannels are, however, made in that way. And unless one's garments are made to order, one must have them cut off at the shoulder seam. In respect to drawers, care should be taken to have them short in the leg; that is, just long enough to reach an inch or two under the tops of the hose, and not clear to the ankles.

Many men seem to prefer linen drawers in summer which reach only to the knees, but with such there is the discomfort of having the garters and the trousers materials touch the skin. The shops continue to show a large assortment of underclothing in pinks, blues, yellows, and stripes of color. They have never seemed to me to be the best style, and plain white or light grays are greatly to be preferred. After all, perhaps it is only a question of taste, and that I am a trifle supersensitive. Silk pajamas are expensive, and few men care for them, except in the mixed qualities. Madras and linen are as good as anything that can be bought for summer wear. I have seen some pretty suits of fine white linen edged at the collar and down the front with pink and blue, with pink or blue frogs and tassels to match. They were by no means expensive, and extremely cool and neat in looks. Many coats are made with buttons instead of the hard-twisted frogs, and some, though fastened with buttons, still keep the appearance of having frogs, by being braided down the front.

During the summer months, when low shoes are worn almost to the exclusion of all others, especial care should be given to the selection of hose. As much attention ought to be given to the color in combination and contrast with the shoes and trousers, as to the color of neckties in respect to the shirt. Black will, of course, harmonize with almost anything, and the fancy designs and the bright tones have become so exceedingly common that it is almost a relief to see a man wearing plain black hose. Grays and dark blues, or certain shades of tan are good summer colors; but red should always be avoided in hot weather. One morning during the recent warm spell—the mercury was well up in the nineties—I sat opposite a man in the elevated train who had on a light gray flannel suit, tan shoes, and flaming red hose of the most brilliant hue. The effect on the eye was positively dreadful, and yet in other respects the man was cooly and even rather well-dressed. In order to secure really good-looking fancy hose, one must go to the smart shops and pay rather a high price. Fairly good socks of lisle thread and mercerized cotton, for common wear, may be had in plain black and dark blue, for 50 cents a pair, but most of the striped and spotted varieties sold at the cheaper furnishing shops, bear the stamp of vulgarity, even though some may be in themselves rather pretty in color and design. Clocks on hose are, speaking from the point of view of general popularity, decidedly uncommon, and for that reason alone seem to me to be preferred to the striped and figured styles. It is a rare thing to see clocks on the hose of the man of middle class, because the shops at which the middle classes deal do not carry hose of that description in stock, and, accordingly, when one sees a man wearing clocked hose, one may be pretty sure either that he has bought them at an expensive shop or that he has had them worked especially. It is such little details as this that distinguish a smartly-dressed man from the great mass of men one meets in the life of every day.

One should never rely on what one is told

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respecting fashion by the ordinary haberdasher, or his clerks, because what they mean by the word is not smartness, but popularity. If one should ask, for instance, whether hose with clocks was fashionable or not, one would undoubtedly be told that it was not; and in the sense that there is little demand for it, and that it is very little worn, the information would be correct. In the sense, however, that it is not perfectly correct, good style, and distinctive the answer would be entirely wrong. And as with hose, this is the case with great many other articles of apparel. A man should not draw attention to himself and become conspicuous by flying in the face of the standard shapes and styles of the day; but if he wishes to dress really well, neither should he wear precisely the things, down to the last line and dot, that are worn by everyone else. As to the open-work hose that is being shown in the shops, and, sadder to say, worn by a certain number of misguided men, ordinary expression is inadequate. I suppose one must not blame the manufacturers of such things, more than one should the doers of all other distinctly indelicate deeds. And yet, as I stood a few days ago before the window of a haberdashery and viewed the exhibition of cob-web stockings there set forth, I was conscious of feeling exactly the way Ruskin must have felt at the sight of a cheap print, in gaudy colors, in the windows of a High Holborn art shop. Manufacturers and retailers cannot, I suppose, be expected to pose as educators, and the weight of censure must fall upon those who most deserve it—the buyers and the wearers. Let me say that open-work hose for men, is the acme of bad style and perverted taste, and rest there.

Colored handkerchiefs, and those with borders in colors—although there have been some pretty ones of French linen—do not seem to have been much used by well-dressed men in this city. In London I have heard that there has been more or less of a revival of the old fashion during the spring and early summer; but whether or not it has been on the part of smartly-dressed men or simply a popular fad, I am unable to say. Handkerchiefs entirely of color have never seemed to me to be good style, but those of white linen, with narrow borders of color to match one's shirts, are rather pretty for morning wear. I have seen some or this kind with initials in the corner, to correspond to the border color, which were particularly good-looking.

To those whose straw hats begin to show the effects of sun and dust, I suggest that they be cleaned by the electrical process. I had lost faith in all attempts to bleach and rejuvenate straw hats until a few weeks ago, when, seeing one of these electric-fan hat cleaners (the hat in place of the fan) in operation, and revolving at the rate of several hundred turns a second, I determined to see what the result would be upon a last season's straw of rough weave and exceedingly good make, which, however, was somewhat weaker in the brim than it should have been, and more than somewhat stained by sun and rain. When the man—we may call him the motorman—to whom I entrusted it had finished with his sponges and brushes and irons, and the electric fan had revolved for several minutes, the result was such that I scarcely recognized my hat. It had taken another season's lease of life, and all for the sum of 25 cents. So entirely restored to its original color was it, that the difference between the straw under the band, which had never been exposed to the dust or sun, could not be distinguished from the straw above, and I was able to have a narrower ribbon put on, and incidentally to save myself the sum of $3.75.

Every man, or at least every man who cannot afford the luxury of a valet, must have some kind of paste or fluid for removing spots and stains from clothes. One does not always wish to send a coat or a pair of trousers to a tailor or a cleaner to have some small mark taken off, especially if one discovers it just as one is about to put on the garment. There are a number of different fluids which will answer the purpose, such as alcohol, benzine, naphtha, etc. But the best and most convenient eradicator I know of for all ordinary marks and spots is a kind of prepared soap, set in a little wooden frame or holder, about as big as a fifty cent piece, and covered over tightly with a rather heavy porous cloth of dark gray color. The soap is applied through the cloth, after being dipped in warm water, and the spot or mark is then rinsed with clean water. I do not know what this little cleaner is called, but I dare say it may be bought at many drug and dry goods shops, and it certainly is convenient as well as effective.

To return to the subject of hats, there is no doubt of the fact that the Panama straw is becoming the smartest of all. The real Panama straw is exceedingly expensive, for which reason it can never become common with the masses of people, although that is by no means always a criterion of good style. In this case, however, even while it is being worn by some men whose refinement and good taste are not on a par with their pocket-books, it is also affected by a large number of unquestionably smart and admittedly well-dressed men. There are a great many cheaper imitations of the Panama straw, and there are even a greater number of straw Alpines, which make no pretense at imitation, but there is only one correct shape, and only one real material. The proper band should be plain black, and not a colored or twisted band, like that of the felt sombrero. The sombrero, by the way, in its original shape and style, seems to be losing ground rather rapidly. Even in the country (though perhaps the first words of this sentence are superfluous, as the sombrero is never worn in town), I should advise a plain ribbon or leather band, and giving a pull down or a twist to the brim, to take away the set look and to give the effect of a plain felt slouched hat, of no particular shape or style.

SUMMER LOUNGE SUIT

See text—The Well-dressed Man

The shops are showing some Japanese straw hats, much the shape of a shallow oval basker, or an inverted platter. They are very light, and no doubt very cool, but the style is so strikingly foreign to anything we are accustomed to, as to be exceedingly noticeable, and it must take a brave man to wear one, even in New York, where one can wear almost anything without attracting a great deal of attention.

The illustration which accompanies this article shows a lounge suit of gray homespun, Panama hat, with plain black band, plain light blue linen negligee shirt, white linen four-in-hand tie of rough weave, somewhat resembling cheviot, dark blue hose, and buttoned calf boots. How.

ACROSS THE CONTINENT.

By way of New York and Niagara Falls, through the centers of populations and the gateways of commerce, which are, of course, on or reached by the New York Central.

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VOGUE'S WEEKLY PATTERN

NUMBER 74. 26 JULY, 1900

VOgue publishes one pattern a week. This gives the subscriber fifty-two designs a year, carefully selected to meet the requirements of the season. All the designs are smart. The patterns are in one size only—medium. The Vogue Weekly Patterns are at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue, or sixty cents without a coupon.

Vogue supplies patterns of its illustrations cut to order at special prices, which will be sent on application.

THe pattern for this week is for a petticoat of lawn, batiste, silk or cambric. It is made with a deep yoke and is buttoned in the back. In order to have the dress skirts hang well the underskirts should fit perfectly and be fastened with buttons instead of tapes. This underskirt may be as simply or as elaborately made as fancy dictates. The model illustrated is very elaborate. On the bottom is a ruffle of the lawn finished with narrow lace ; above this are two ruffles of lace, and then a deep flounce of lawn cut in points edged with lace and inset with squares of fine embroidery or all-over lace. Heading this ruffle are two ruches of quilled lace or lawn. Another way is to make all the ruffles of lawn, trimmed with three inches wide footing, insetting squares of the footing or squares of tucked lawn. An effective and pretty idea for summer petticoats is to cut out large flowers in pink from some washable material, such as organdie, and appliqué them in the centre of the points in place of the lace or tucked lawn. This is also pretty when the skirt is of silk, or by setting a color under the lace flowers the same effect is gained. For instance, if this skirt were of white taffeta, the ruffles of taffeta also, appliquéd on the edges with a flower design in black or white Chantilly lace, the flowers that were set in the points would be lined with a rose pink silk, which gives a very pretty effect. To make this skirt requires eight yards of lawn, twenty-four yards of lace for the ruffles and one yard of all-over lace for the squares, and a piece of narrow lace for the ruching if you make it of lace, or an extra yard of lawn if made of lawn.

GOWNS FOR AUGUST DAYS

A Simple but effective gown for a young girl is made of fine muslin in watermelon pink over white taffeta. The skirt is three-piece, and finished on the bottom with three ruffles, cut on the bias, and edged with narrow black velvet ribbon. Above these is an overskirt, pointed, and long in front, and shorter at the back, also edged with ruffles trimmed with velvet, the bodice being made with a detachable yoke of fine white mull, tucked. Below this is a strapped fichu of fine embroidery in white, edged with ruffles like those on the skirt. Elbow sleeves of muslin, finished with ruffles. Belt of black velvet, fastened in the back with a knot and long ends fringed.

Another lovely gown, but much more elaborate, and consequently difficult to make, is of turquoise-blue linen over blue taffeta. The skirt is made with a shaped flounce, headed with a band of mauve taffeta, embroidered with flowers in soft shades of pink and green interspersed with tiny steel paillettes. The same trimming forms a square on the bodice, below the yoke of fine lace. The upper part of the sleeve is also of lace, the pointed cuff of embroidery ; shaped belt of embroidery. Summer gowns are more effective if trimmed with pretty hand embroidery, and when one cannot afford very much of this work, which is expensive, it should be used on the bodice only. Gowns of piqué combined with heavy lace are lovely, and can be worn all through September. A good model for one of these gowns is to make the skirt with a shaped flounce, above which set in a band of Venetian lace, and, if the wearer is slender, another band may be inserted just below the hips, to give the yoke effect to the skirt. Bodice of piqué with yoke of lace, also insertions on the sleeves. The bodice fastens on the left side with three large buttons of enamel. With this gown is worn a hat of white shirred lawn, trimmed with yellow roses and their leaves. Parasol of silk edged with an irregular band of taffeta, embroidered with soft hades of green, pink and violet.

These embroidered bands are among the newest trimmings used on gowns and parasols. Fine pongee is also most effective embroidered in this way. A pretty casino gown is made of lilac muslin, finely striped with white. The skirt is three-piece, with a narrow front gore of lace, outlined on either side with beading run through with black velvet ribbon in a narrow width. The circular sides of the skirt are inset with three bands of insertion, matching the front gore. The first band about eight inches from the bottom of the skirt, then a space of equal width, then the next band, and so on. The bodice matches the skirt, the front being of lace, with velvet on either side, which gives the effect of the lace running from the bottom of the skirt to the yoke. Shallow yoke and collar of the muslin, trimmed with beading and velvet ribbon. Below this there is a round collar, reaching over the sleeve tops, of lace edged with beading run through with velvet ribbon, which joins that on either side of the front, where it forms bows and ends, two rows being on either side of the front, and four rows on the collar edge. Sleeves to the elbow of the muslin also finished with beading. Under-sleeves of lace, tight-fitting, with points coming over the hand.

VOGUE'S WEEKLY PATTERN—NO. 74, FANCY PETTICOAT

For description, see this page. Cut paper pattern No. 74 sent on receipt of coupon with remittance of fifty cents.

FOR THE HOSTESS

A Pretty salad for a summer luncheon is composed of apples. Select a large red apple, as perfect as possible. Cut off the upper part, cutting deep enough to avoid the stem. Cut out the interior and cut into dice not too small. Put into an air-tight receptacle until immediately before serving, as the apples turn brown when in contact with the air. Baldwins or greenings are best to use, as fermentation is slower. Place in the apple and cover with mayonnaise dressing, using lemon in place of vinegar. Nutmeg or cinnamon may be added, if desired. Replace the top and secure by tying around the apple a bow of white satin ribbon, making the little loops stand up smartly on top. Small plates of Italian faience in the shape of lettuce leaves could be placed under the apple, the crinkled green of the leaf harmonizing well. Or a green apple could be used tied with pale yellow or white if one desired not to introduce red in the color scheme. If the ribbon is not used a dainty effect would be to wire to the stem a rosette of apple leaves, for which the tree is famous, taking care to make it appear as natural as possible.

CREAMED MASHED CAULIFLOWER. — Take two cauliflowers and cut them into small pieces. Put into a saucepan a half-cupful of boiling water, a chopped onion, and a piece of butter. When boiling, add the cauliflower, cook for twenty minutes, then beat with a large spoon ; boil a little longer, adding a little sugar and salt. Then pour it through a sieve into another saucepan, adding a tablespoonful of flour dissolved in half a pint of cream. When thick, serve.

CHEESE CRACKERS.—Take some American cheese, grate or pound in a mortar, with a little paprika, a little mustard, and a little curry ; spread this mixture on soda crackers, or on unsalted zephyrettes, and put in a quick oven until slightly browned. Serve for supper with beer, as you would Welsh rarebit ; this is lighter and more digestible than the better known dish.

A new French salad, delightful for a hot summer day is prepared of watercress. Break off the leaves, allowing only a tiny stem to remain ; place on individual plates and cover with a French dressing or mayonnaise if preferred. At the last moment add a shower of ice cracked so as to resemble drops of water. Serve at once.

REQUESTS FOR PATTERNS

READers of Vogue who desire special patterns published should send in their requests promptly. The pattern that is in most general demand will be published in preference to others. Up to this date the patterns published are :

No. 2 Golf Cape.
No. 4 Drop Skirt.
No. 6 Lace Guimpe.
No. 7 Breakfast Jacket.
No. 8 Shirt Waist.
No. 11 Light Summer Skirt.
No. 12 Light Summer Bodice of No. 11.
No. 13 Bathing Suit.
No. 14 Three Stock Collars.
No. 15 Little Boy's Frock.
No. 16 Little Girl's Dress.
No. 17 Eton Jacket.
No. 19 Tight Fitting Petticoat.
No. 20 Ladies' Blouse Waist.
No. 21 Three Corset Covers.
No. 22 Three-piece Skirt, circular flounce.
No. 25 Fancy Wrap.
No. 26 Lace Coat.
No. 27 Chemise and Drawers.
No. 28 Night Gown.
No. 29 Dressing Gown.
No. 30 Combination Chemise and Skirt.
No. 33 Child's Coat.
No. 34 Shirt Waist.
No. 36 Silk Waist.
No. 38 Girl's Coat.
No. 39 Jacket with Carrick Capes.
No. 40 Tucked Skirt with box-plaited back.
No. 43 Box Plaited Skirt.
No. 44 Fancy Silk Bodice.
No. 45 Child's Afternoon Frock.
No. 46 Dressing Sacque.
No. 47 Plain Shirt Waist.
No. 48 Three Sleeves.
No. 49 Bed Jacket.
No. 50 Fancy Wash Waist.
No. 51 Yoke Night Gown.
No. 52 Skirt Suitable for Wash Material.
No. 53 Waist of No. 52.
No. 54 Box Plaited Shirt.
No. 55 Five-gored Skirt with tucked back.
No. 56 Little Boy's Russian Suit.
No. 57 Tucked Silk Eton.
No. 58 Short Skirt.
No 59 Nine gored Tailor Skirt.
No. 60 Jacket to be worn with No. 59.
No. 61 Fancy Lace Bolero.
No. 62 Tucked Circular Skirt.
No. 63 Plain Tailor Shirt.
No. 64 Collarless Eton.
No. 65 Girl's Wash Frock.
No. 66 Bathing Suit.
No. 67 Circular Skirt with tucked flounce.
No. 68 Fancy Cape.
No. 69 Kimona Dressing Sack.
No. 70 Short Walking Skirt.
No. 71 Norfolk Jacket.
No. 72 New Corset Covers.
No. 73 Three-Piece Skirt with plaited flounce
No. 74 Fancy Petticoat.

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(Continued from page iii)

tor's Fifth Avenue, appearing in a monologue, Cinderella at the Telephone; another monologist to be heard here is George Wilson, the old-time minstrel. A Surprise Party is the name of a farce played by Grace Belasco, Blanche Homan, Lou Stevens and Leonard Walker. There are beside the already-named performers, Maddon and Wayne, the farcical team; Ingram and Jocklin, song illustrators, and Jennings and Alto, ragtime entertainers.

Marzella's birds are at Proctor's Pleasure Palace, where also are Edna Aug, with her amazing mimicry; Julia Millard, vocalist; Jerome and Alexis, contortionists; Bate's Musical Trio, instrumentalists; and the Eldridges, Coon Comedians.—At Proctor's Twenty-third Street house Reno and Richards, the acrobats, are among the star features. Other favorites at this house are Sid and Gedney, banjo experts, Westman and Wren in a rustic sketch; Laura Bennett, comedienne.

DESCRIPTIONS OF FASHIONS

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GOwn of buff linen over white taffeta. Five-gored taffeta foundation with deep accordion-plaited ruffle. The linen drop skirt is circular and very long, close fitting with double box-plaits at back. The bands trimming it are of the linen closely stitched with white. The Eton waist is similarly trimmed, and rows of small silver buttons are down the front. An inner band of white linen, also closely stitched, comes from under edge of Eton and continues to top of stock collar, having a row of the silver buttons part way down. White linen braid trims corners of Eton and is in rows on collar. The cuffs on sleeves are of the stitched buff linen, with an inner band of white. Plastron front is of shirred and corded batiste in a delicate shade of blue. Narrow folded girdle of black panne velvet. Hat of pastel pale blue straw with ostrich plumes of black and white. Rosette of maize-colored mousseline de soie, with large rhinestone ornament. Parasol of white chiffon.

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LEFT FIGURE.—Gown of ivory white alpaca over same color tafeta. A three-piece foundation with circular flounce is finished with an accordion plaiting on edge. The drop skirt of alpaca is also circular, with circular flounce, and gives the effect of a tunic by graduating to points at hem in front and back over the circular flounce. This flounce is trimmed with narrow stitched bias folds of ivory white taffeta, used lengthwise; similar folds trim round the skirt in groups and a tiny piping of same silk finishes cut work edge over heading of flounce. The bodice fits closely in the back; in the front the slight fulness is drawn to a point under the stitched strap belt of white taffeta. The facings of rever and shaped band trimming front of bodice are of the ivory-white taffeta, cut work of the white alpaca being stitched on edge. On the band below cut work, a little braiding in a fine white silk cord fills in the spaces of design. Narrow stitched bias folds of the taffeta trim the rest of the bodice and sleeves. Pointed cuffs are of the silk, matching in design the banding across front of bodice, and show a dainty frill of fine Mechlin. Bow knot and jabot of Mechlin fasten collar above rever. Fine white Milan hat, with three rows of narrow black velvet on brim. Long white ostrich plume at left side, pink roses under brim. Drapery round top and fluffy rosettes of white lace point d'esprit.

MIDDLE FIGURE.—Cream white silk canvas and cream guipure over ivory-white taffeta. A circular taffeta foundation has a lace-edged ruche on bottom. The drop skirt of canvas and guipure is also circular. The canvas is tucked in groups of three, fulness in back in inverted plaits with tiny velvet bows and rhinestone buckles down fastening of lace yoke. The shaped yoke, front panel and pointed top circular flounce are of the creamy guipure; a narrow black velvet ribbon outlines this yoke adjoining with canvas and from a small rosette follows down seam of panel, ending in another rosette. These are held with rhinestone buckles. The pointed heading of lace flounce is appliquéd to canvas. The tucks on canvas bodice and half-sleeves give a bias effect. The back is tight-fitting; tucks meet in points down centre; in front, front under tucking a slightly fulled drapery of chiffon, with finest guipure appliqués, is drawn down to a point under the narrow strap girdle of black velvet ribbon, which fastens with rhinestone buckle. A deep shaped collar of guipure fits over tops of sleeves and has trimming of narrow velvet ribbon, lower part of sleeves of the guipure falling in deep points over bands. Toque of shirred pink tulle with jet-tipped black and white pompons on left side.

RIGHT FIGURE.—Dainty frock of pale blue embroidered mousseline over a paler blue taffeta. The circular taffeta foundation has a full circular flounce of plain mousseline of the same color, edged with a tiny lace-edged ruche. The three-piece drop skirt of embroidered mousseline has insertions of deep cream Mechlin, ending in points at heading of tucked flounce. This flounce has two rows of wavy Mechlin insertion near the tucked heading; the tucks are in groups of three at each point of insertion on skirt, fulness between in gathers. A scant frill of Mechlin lace edges hem. The bodice and sleeves are trimmed with lengthwise rows of the insertion, the front edges, which open over a draped front of plain pale blue mousseline, having Mechlin lace slightly fulled on edge. A deep collar of plain blue mousseline, with insertion and frill of lace on edge, turns back over shoulders. The lace ruffle has two rows of narrowest black velvet ribbon run through design near edge. Two rows also around draped stock collar of plain blue mousseline, with rosette at left side. Narrow girdle of black velvet.

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UPPER LEFT FIGURE.—Morning frock of black and white dotted percale. Skirt cut circular, with a panel front well stitched. Deep French blue linen collar and cuffs, stitched with white; plastron and stock of the same. The simple little double-breasted bodice is fastened with linen frogs over crystal buttons. Hat of blue straw, tulle and ragged robins.

LOWER LEFT FIGURE.—Afternoon gown of pale blue organdie. The skirt is cut in nine gores, each joined with an insertion, ending in a Louis XVI bow. A deep box-plaited flounce is attached to the upper skirt with a group of fine tucks. Tucked Eton, striped with insertion and edged with an organdie side-plaited flounce, and over that a flax fringe, is effectively used. An under bodice of embroidered blue mull is gracefully draped, fastening under the arm. Tucked sleeves with two rows of insertions, one on either side the tucks. Large picture hat of lace, trimmed with violets.

MIDDLE FIGURE.—Figured dimity in mauve and white. The circular skirt is plain with the exception of a partially tucked flounce at the bottom corded at the edge and added to the skirt with fine frills of white footing. The bodice is very pretty cut away at the sides showing plaited white chiffon; the opening is outlined with ruches of footing sewn on with narrow black velvet. Square of white corded chiffon and collar of dimity. The sleeves are trimmed at the top, and there is a deep flare cuff over the hand. Hat in two shades of purple.

UPPER RIGHT FIGURE.—Blue and white foulard, gored skirt tucked at the sides and in the back. Bodice with deep revers reaching to the belt in front, and forming sailor collar in the back. Outlining of white chiffon edged with lace. A double frill of chiffon laid inside the revers gives a becoming fullness to a slight figure. Hat of moss rose buds, green leaves and chiffon with a bandeau of loops of narrow black velvet ribbon.

LOWER RIGHT FIGURE.—Pale green organdie printed with small wreaths of violets and leaves. The drop skirt is finished in squares outlined with a pretty inexpensive lace-shaped flounce beneath, tucked at the bottom. Bodice with plaited white mull from the shoulder, forming a V. Plastron and revers of lace, and dividing the two is a pale green Liberty gauze tie bunched in a rosette, and with hanging ends finished with tassels. Plain sleeves with an inlet of lace at the top.

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LEFT FIGURE.—Gown of white linen duck. The foundation slip worn under this is of white taffeta, in three pieces, with a circular flounce edged with a narrow accordion-plaited frill. The white linen skirt is circular, with inverted plait at back, and has at bottom a bias fold of stitched blue linen. The coat waist is on the Russian blouse order without fullness in the back. It is finished with a band of the stitched blue linen, and may be worn over a shirt waist. The shirt shown here is of white India linen, finely tucked, the bishop's sleeves being plain and gathered into a tight band at wrist. Girdle, stock collar and tie of black Liberty satin.

MIDDLE FIGURE.—Morning gown of light-weight pink Marseilles with raised figure. Separate foundation skirt of white lawn, five-gored, with lace-edged flounces and dust ruffle. The Marseilles skirt is circular, bordered with a bias fold of same material; inverted plait at back. The tunic blouse is similarly finished, and is worn over a chemisette with yoke and close-fitting sleeves of all-over embroidery. Girdle of black velvet.

RIGHT FIGURE.—Gown in buff linen over taffeta of same color. The linen drop skirt is cut in three pieces, and has a shaped band of green linen following the irregular heading of the circular flounce. Fulness in back in four little tucks each side of fastening. The boléro waist finishes in front in box-plaits from under the sailor collar, the lower edge having several rows of stitching. Bands of the green linen trim sailor collar and cuffs. A narrow green Honiton cord follows edges of linen bands. Front of closely tucked India linen. Collar, girdle and sash ends of black liberty satin.

FIG. 6066.—White foulard luncheon frock covered with black clover leaves. The skirt is cut with panel and fitted flounce joined to the skirt with back stitching. Groups of tucks reach at wide apart intervals from the belt to the flounce. About the bottom of the skirt two very full ruches of foulard are effective. Bodice laid in small box plaits, perfectly plain well fitting sleeves. Revers of tucked sheer white handkerchief linen inlet with bands of Cluny insertions. Plastron to match. An embroidered vine of roses and green leaves is the ornamental touch on both skirt and bodice. Hat of rough leghorn trimmed with choux of pale pink gauze and black feathers.

FIG. 6071.—Habuti silk frock made with high stitched cuirass and revers bound with pipings of taffeta. High flare collar, and sleeves stitched almost to the elbow. Skirt cut in nine narrow gores, each stitched. Hat of black straw.

FIG. 6074.—Box coat for a young maid, built of white cloth, well stitched and trimmed with large brass buttons engraved with monogram. Soft white straw hat, trimmed simply with an Alsatian bow of pale blue liberty satin ribbon and narrow black velvet inserted at the top and middle of the high crown. Pale blue piqué skirt.

FIG. 6076.—Black and white dotted swiss. Skirt made with fitted flounce inserted in Vandyke points. The line of the points is carried out in ruchings of black liberty gauze, closely quilled. Top of the skirt is modish, with fine tucks. Bodice covered with pointed ruchings and an accordion-plaited stock and plastron. Hat of black straw, trimmed with a large twist of polka-dotted liberty satin and black grapes. Black feather boa.

FIG. 6086.—Russian lace frock, with top of coarse net the same shade. The skirt is very snug-fitting about the top, with a great swirl at the bottom, where there are any number of ruches and plaitings. The lining is of the same tint of soft silk as the lace. Bodice of lace reaches up in points corded with mauve over a hand-tucked net yoke. Tiny mauve straw buttons outline the points beneath the folds. Plain sleeves of net, unlined, as is the yoke. Black tulle is smartly wound about the throat, ending in a rosette at one side. Hat of black tulle, trimmed at one side with bird-of-paradise aigrette.

Fig. 6090.—Black and white dotted foulard. Skirt appliquéd at the bottom with big black Chantilly tulips over white silk. Narrow black velvet ribbons reach in graduated strips from the waist down, fastened with smart little enamel buckles in turquoise blue. High girdle of turquoise blue caught at the side with a turquoise enamel buckle. The bodice, which slightly blouses over the girdle, is striped with black velvet ribbon, caught over a vest of more strips and buckles. A shoulder collar of white silk maltese lace, and a tie of white liberty gauze finish this very smart gown. Hat of black Neapolitan straw and black roses with plenty of green leaves.

Fig. 6091.—Handsome house gown, made of apple-blossom pink liberty gauze, or any sheer material. The skirt is laid in box-plaits, which come over the rows of lace insertions at the bottom. Bodice cut with an Eton effect, trimmed with squares of lace, and the pretty deep collar is also of lace with only a suspicion of gauze between. Tiny gold tassels are seen down the front of the jacket. The high collar is of gauze and gold bands, and the accordion vest is strapped at the top with more gold bands. Girdle of cloth of gold knotted at one side and leaving ends to fall half-way down the skirt. Plain gauze sleeves to the elbow with an undersleeve, that is detachable, caught at the top with an elastic, so that it stays securely on the arm without being sewn.

ANNOUNCEMENTS

Engagements, Marriages and Death notices for publication in Vogue, Thursday, should arrive at the Head Office, 3 West 29th Street, New York, by noon Monday of the same week.

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ANSWERS TO CORRESPONDENTS

RULES

(1) The writer's full name and address must accompany letters to Vogue.

(2) When so requested by the correspondent, neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

(3) Correspondents will please write only on one side of their letter paper.

(4) Emergency questions answered by mail before publication when $1.00 is sent with the question.

(5) Confidential questions answered by mail are not published when $2.00 are sent with the question. All questions not complying with this rule are subject to publication.

1540. A Surprise Stag Party. To A. F.—Would it be proper for a girl of twenty-four, who keeps house for her father and brother, to give a surprise stag party for them, providing she has two or three married ladies receive with her? What form of invitation would you use? Also, could the hostess mail invitations to men with whom she has no acquaintance, but who are friends of her brother?

When invitations are for unusual occasions, there is no set form. It would be proper for you to give a surprise stag party for your brother and father, but it would not be necessary for you to ask ladies to receive with you, as when one gives a stag party the ladies of the house are not in evidence at all. The men receive the guests. Surprise parties are seldom sources of amusement or satisfaction to those in whose honor they are given. But if you wish to give such a party, send out the invitations to your father and brother's friends, whether you are acquainted with them or not. Of course, state in the invitation that the party is a surprise, or otherwise the men-recipients would think it strange to get an invitation from the lady of the house for a stag party. When the guests arrive they should be shown into the drawing-room, and received by your father or brother. After two or three have arrived, your relatives will understand that a surprise party is in store for them, as it would not be likely that more than one or two men would drop in on the same evening.

1541. Autumn Sack Suit. To W. H. H.—Which would be most suitable for an autumn sack suit—Tibet or unfinished black worsted? Would single or double-breasted vest be best? Any suggestions as to number of buttons on sleeves of coat and high- or low-cut vest will be thankfully received.

There is not a great deal of difference between Tibet and unfinished worsted. Either would be suitable for an autumn sack, and the choice is mainly a matter of individual preference. On the whole, we should advise unfinished worsted, as it is a harder and more closely woven material, will, as a rule, wear better, and not catch the dust as readily as Tibet. We should advise a single-breasted waistcoat, cut rather high and with slight points at the bottom instead of a perfectly rounded edge. The waistcoat should be rather short. The coat should also be short and straight in front, or at least with sharply rounded corners. The number of buttons on the sleeves is purely a matter of preference, but there should not be more than three, and they should actually button through buttonholes, the slit on the sleeves being a real slit, not an imitation. The coat should have a breast-pocket.

BIRD REMEDIES

A Lotion for the cure of a bird having a cold in one or both eyes is made up of one ounce of rose-water and one grain of sulphate of zinc. Apply with a piece of medicated cotton, using a fresh piece each time. Add also one drachm of liquid magnesia to one ounce of the drinking water. Keep the bird warm. If the bird seems weak, apply to bird fancier for some medicated food to be dropped into the drinking water as may be directed.

The same publication gives a cure for a parrot given to eating his feathers. The habit is thought to be generally incurable, and is caused by too much animal food, fats and bones, or a lack of occupation. It is advised to turn Poll loose in a room or attic and give the bird tree branches as well as half rotten wood on which her bill may have a chance to be more naturally exercised.

WHAT THEY READ

[NOTE. Books are selected for review in Vogue chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

IN CIRCLING CAMPS; A ROMANCE OF THE CIVIL WAR

BY JOSEPH A. ALTSHELER. D. APPLETON AND COMPANY

The scene of this story is laid at Washington, just before the beginning of the war, a time when dramatic events were of nearly continuous occurrence. Among these, few were bigger with possibilities than the stealthy arrival of Abraham Lincoln, the recently elected President and the subsequent melancholy of its first inaugural. Even veteran politicians are likely to have forgotten the threatening possibilities that gathered like ominous clouds about the seating of the ex-rail-splitter, he who was so little to the taste of the Southern contingent. Younger generations, those born since the Civil War, to whom the contest and what preceded it are matters of hearsay, are not likely to get a more vivid picture of the fierce feeling of the times than is here presented by Mr. Altsheler.

Passing from preliminaries to actual combat, the reader will be likely to skim lightly over the romantic episodes in the tale and to linger over the descriptions of battle, for along with a realism that brings the scene of carnage before one in all its passion and bloodshedding and all the resultant misery that these imply, he has also a keen eye for the picturesque, so that his narrative is no mere photographic recording of plans of campaign, but a verified transcript of life in the field.

Among the battles described are those at Shiloh and at Gettysburg, and in the latter engagement the attack of Pickett's Virginia brigades is thus described:

"It was a massive column, strong, enduring and linked together as if made of flexible steel. The men felt the swell of muscle and tightening of sinew like whipcord as they stepped in their pride, and the ranks rose and fell with the sweep of the ground, their arms catching the sunlight and throwing far gleams. The hot air which bore upon its breath the smell of burned powder, stinging their faces and filling their lungs, fed the flame of battle already burning so brightly in their veins. I knew as they marched so steadily what they felt, and for the moment I could march with them.

"A general, almost involuntary, movement occurred in our army. It seemed to contract, to cover less space, but to thicken and deepen, as if, preparing to receive a blow, it would gather its full strength at the threatened point. There was the sound of moving cannon, the clink of bullets, the sigh of the ramrod in the barrel when the charge was driven home, and the mutter of men talking, as they chose shrapnel and canister.

"The Virginians gave their salute, and turned their eyes once more to their enemy. They saw in the dazzling sunlight the long lines of our army, the solid array of batteries, the mouths of many cannon, but they felt no fear. I watched them, unable to take my eyes away.

"They swung forward again with long, easy steps, heads erect, shoulders back, the hot air upon their faces and the sunlight pouring upon their heads. They knew that they drew all eyes; they knew that the battle had been fought so far without them, and marking well the spot in the great concave wall of blue and black before them, at which they intended to strike, they came with measured tread. Pickett himself led. Kempner took the right and Armistead the left. Other columns of men, ten thousand in number, formed on the flanks. But the Virginians were the sword blade that was to be driven home to the hilt. They were to win the victory for the South, and the others were to help them keep it.

"The light of the sun turned to fire; all its rays seemed to be poured upon the valley which held so many dead. It was like an arena, and these Virginians were the gladiators, kept for the last and best act. They knew the greatness and danger of their task, but felt that it was an increase of honor. Their two brigades marched steadily toward us, facing the position held by Hancock, every eye on the spot chosen for the blow.

"The field was still silent, save for the advance of the Virginians. The wounded raised themselves up to see; the sun beat down on the faces of the dead; the marching soldiers stepped lightly over them, and in our lines sixty thousand men looked on.

"Forward they came across the valley. Pickett measuring the distance with his eye, and the men marching with the long, easy stride of the open-air Virginian. . . .

We were silent. The rifles were at rest. The cannon mouths facing the Virginians, in sombre rows, were voiceless. They may have thought that those cannon had been crushed, overwhelmed by the fire of the South, and the gunners slain; but on they came into the valley, keeping their ranks over the rough ground, a sword blade of tempered steel balanced for the final stroke. Well did they deserve the cry of admiration uttered by both armies!

"The smoke from the guns of their comrades began to float about them. The valley again became dim. The sun was veiled, but the intensity of the heat was not relaxed. The air grew thick and sulphurous, and the men breathed heavily. But there was no faltering among the Virginians. They marched as to a review.

It must have seemed to these heroic men that they were truly marching through gates of fire. The wall of smoke that stood in front of them was rent continuously now by the blasts of the cannon. Solid shot beat upon them, shell and shrapnel burst among them, and the canister flew in their faces. In their ears was always the roaring of guns, and the fiercer cry of the missiles. Behind them they left the long red trail of their dead.

"The fire of a whole army converged upon this column, battery following battery, and now and then a half dozen firing together in one huge gush of metal, while always the shell and shrapnel flew to the mark. The Virginians had been in the sunlit open for all to see, and our gunners marked well their course, lashing their squares with intersecting showers, and increasing the speed of their fire as the Virginians came nearer. The batteries worked like smooth and deadly machines. None spoke there save the chiefs, who gave sharp orders, but the cannoneers breathed hard and fast as they served their pieces with naked brown arms, upon which the great muscles bunched up in knots under the strain.

"The Virginians did not turn. They advanced directly into the storm which swelled out to meet them, and began the ascent of our slopes. Their numbers were melting, their squares were dwindling, incessantly shorn away by the cannon fire, but their ranks were unbroken, the living stepping in place of the dead, and on they came to the music of the guns.

"The Virginians wheeled again, and this time toward the right. Over their heads the Southern shells were still flying, though slowly now. The bottoms of the ammunition chests were in plain view, and the spirit of the Southern cannonade, from lack of material, declined; yet it was a time when powder and shell were most needed by them.

"The Virginians looked up now and then, when the shells flew over their heads, and perhaps they noticed their fewness, but they took no alarm from it, approaching with the same steady valour and resolved purpose. But they needed less space at every step. The heat of the fire into which they marched was increasing. It licked through the lines, clipped off the companies, and ate into the heart of the brigades. There was a steady compression of the squares, closing up over their losses; the solidity remained, but the size decreased. A wonderful cutting down of the division had occurred since its start a few hundred yards back, but there was no decrease in its speed. The men swung their shoulders once to see if their supports—the ten thousand—were there, but they did not find them. 'Lost in the smoke!' thought the Virginians. The forty-five hundred were alone marching against our entire army. The fifty thousand rifles facing them might become sixty thousand, seventy thousand; the hundred cannon might turn to two hundred, and the Virginians knew it, but their stride was unbroken, though they were now on the rocky slopes, and their object was still the same—the heart of our force.

"That fire in front served as a beacon; otherwise they would have been infolded in the smoke and blinded by it. They could see neither to right nor left, but they did not look that way. Their gaze was always in front, and the light ahead never failed. It was the light of destruction, but it was there and it was a beacon.

"We marked the steady advance of the Virginians, and wondered at it. Exceptional courage had become common in this war, but we had not seen before such an exhibition as this. The admiration shown by us, when the Virginians first appeared, increased, but it did not diminish by one particle the activity of our men with the guns, and as the hostile lines approached, the fire upon them rapidly grew heavier, fresh cannon, which had been short of all but canister, opening and doubling the volume of projectiles thrown into the faces of the advancing men.

"Then I heard a shrill crash which displaced for a moment the roar of the cannon in my ears. It was a new note, angrier and sharper than that of the great guns—the voice of countless rifles, and the bullets flew among the Virginians, cutting down their squares twice as fast as before. They swung their shoulders again to feel for their supports, but still they were not there. The ten thousand seemed hopelessly lost in the smoke, and the Virginians began to climb the hill.

"Our lines were only two hundred yards away, and beyond, the Virginians saw their destination, the heart of the Northern army, a little grove of trees, oaks, gnarled and dwarfed, fit emblems of the stern soil on which they grew. These were the distinguishing marks of a narrow plateau, bounded on the west by rocks rising four or five feet, placed there by Nature, like a wall. Across the same plateau ran a stone fence, from whose shelter batteries were blazing, and in a second direction ran another. Rocks and fences were lined with troops, and their crests were aflame. The scrubby trees seemed to be surrounded with strong fortifications, and the goal of the Virginians was high. They saw it all by the light of the guns, the plateau, the dwarfed oaks in their summer green, the walls and fences, the batteries piled against each other, and the great army bending forward to meet them. The whistle of the friendly shells over their heads was lost in the hostile crash.

"The Virginians began to discharge their rifles, shooting steadily and straight, replying at last to the fire which had so long beat upon them. But their own approach made of them a better target. The vast fire of small arms bent upon them increased, the bullets from thousands and tens of thousands of rifles flying straight at the column—a fire that filled the air with singing lead and beat upon the Virginians like a storm, deadly, incessant, pitiless. The red trail that they left behind them widened, the squares melted half away, our army enfolded them, the cannon and the rifles crashed upon them from the front, from the right, from the left. Never before had men marched into such a fire. Behind them only stood no foes, but the Virginians had no thought of going that way. Before them waved the scrubby oaks, their green turned red in the cannon glare; around them was a sea of hostile faces, a flood that poured on them, but they did not falter.

"They were still in compact squares, closing up of their own accord, and pressed together by the fire of our army, that now struck them on three sides. They felt the Northern enemy at their throat, and, stretching their muscles, they threw him off, only to see him pressing down again with the same force and weight. They marched on, cleaving the way, loading and firing their rifles, sending volley after, which seemed to be lost in the heaving wall of blue, and keeping their eyes steadily fixed on the clump of trees which they had chosen for their goal. They never looked back now at the red trail they left, but, heads yet erect, pushed on in the deepening fire."

There is more of it, but enough has been quoted to indicate the author's flavor, and as can be seen by the extract, Mr. Atsheller well deserves the acclaim that has finally rewarded his efforts.

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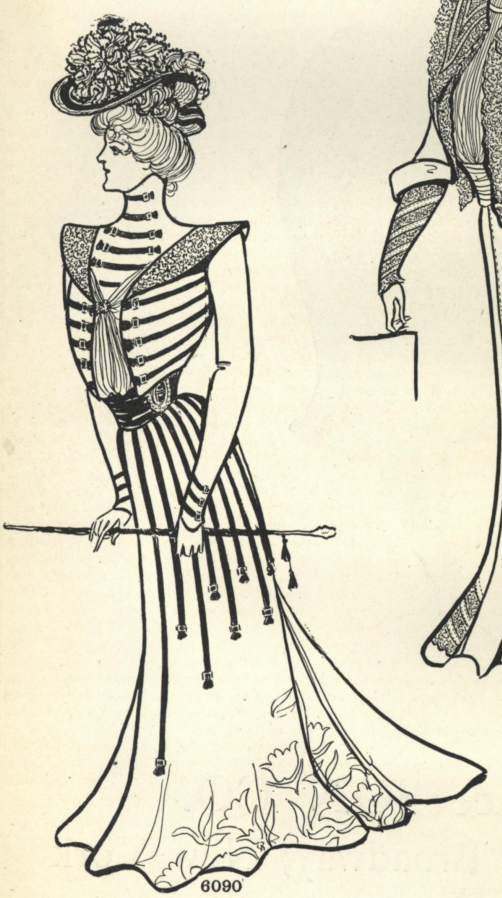

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